

Kine WEEKLY

B. of T.
To Meet
Producers

—See Page 3



HOT NEWS!

LONDONERS ARE REFUSING TO LET THE SUN LURE THEM AWAY FROM THESE STARS! SO THE 3,500-CAPACITY EMPIRE IS ENJOYING A THIRD WEEK OF . . .

"Song of the Thin Man"

. . . and remember—This Is The Year of "The Yearling"!

CLASH

SMASH

**HUMPHREY
BOGART**

**BARBARA
STANWYCK**

**ALEXIS
SMITH**

Warners

The TWO MRS. CARROLLS

with NIGEL BRUCE directed by PETER GODFREY produced by MARK HELLINGER

First "They Made Me a Fugitive"—then "Nora Prentiss"—now
"The Two Mrs. Carrolls"—have turned the hottest summer for years
into the **BIGGEST SUMMER IN WARNER THEATRE HISTORY**

The Latest and Greatest
20TH CENTURY-FOX
RE-ISSUE

"THE BLACK SWAN"

(In Technicolor)

Starring Tyrone Power
and Maureen O'Hara

Kine^{matograph} WEEKLY

LARGEST NET SALE: OVER 5,000 COPIES WEEKLY

No. 2,105.

Thursday, September 4, 1947.

Vol. 367.

SHINWELL TALKS
TO YORKSHIRE
MINERS

See BRITISH
MOVIETONE NEWS

Tax-Quota Issue Takes on Fresh Importance

Cut in Renters' Quota Depends on U.S. Guarantee

FUEL: KINEMAS IN STAGGER PLAN Regional Boards to Talk with C.E.A.

PLANS are to be worked out by each branch of the C.E.A. in conjunction with the Regional Boards of Industry for adapting cinema fuel consumption to area "spread the load" plans this winter.

A Ministry of Fuel spokesman made it clear this week that the Government policy is not for an area by area one-day-a-week switch off. It is hoped that each region will be able to amend working hours to spread the normal winter peak load of 8 o'clock to 4.30 in the afternoon over the whole 24 hours.

It is estimated that this load reduction will prevent any wide-spread switch-offs.

Ministry officials told the KINE. that the Government was aware of the vital part that film entertainment could play during the winter months to keep up national morale. It is expected that the regional bodies, talking with the C.E.A. men who have been elected to attend their meetings, will be able to splice kinemas into the general stagger plan.

The Ministry spokesman added that the whole matter, both nationally and regionally, is still very uncertain.

Australia's 30 per cent.

Cut in Remittances

J. B. Chifley, Australian Prime Minister, announced on Tuesday that "consideration is being given to the best means of reducing dollar expenditure involved on remittances of film royalties to the extent of about 30 per cent."

Organists Present £1,000 to C.T.B.F.

Jack Courtney, secretary of the Theatre Organists' Benevolent Fund, on Monday presented Reginald C. Bromhead, president of the Cinematograph Trade Benevolent Fund, with a cheque for £1,000 to endow a bed at Glebelands.

Margaret Marshall Resigns

Margaret Marshall, publicity director of Two Cities Films since 1940, when she handled "Unpublished Story," has resigned from the Rank Organisation.

B.F.P.A. ASKED TO CONFER ON OUTPUT INCREASE

A BOARD OF TRADE official this week told the "Kine." that it is now awaiting a reply from the U.S. Government to its proposal, giving a suitable guarantee that if Britain accepts the international quota formula set out in the World Trade Charter, completed at Geneva last week, then U.S. renters in Britain will not in any way restrict their previous policy of sponsoring production of films in British studios.

These talks, predicted in last week's KINE., will have considerable bearing on the Dalton *ad valorem* duty, writes our political correspondent. A Treasury official this week described the whole film finance position as "delicate."

If Britain does not receive this production guarantee from Washington, there is little chance that the delegation to U.N.O. will be able to revoke its decision, made ten days ago, not to vote in favour of the quota pact.

This pact, which fundamentally recognises exhibitors' quota and does not permit renters' quota, makes quota a subject for international review before U.N.O.

The draft has to be finally accepted by the United Nations, meeting at Havana on November 21.

A Board of Trade official made it quite clear this week that:—

Britain's Quota Act is going ahead through the drafting stage.

The Government has "not shut the door" to any suitable alternative to the Dalton 300 per cent. *ad valorem* tax on foreign films.

Talks have been called between the Board and the B.F.P.A. to thrash out the whole future of a possible increase in production.

It does not expect foreign countries deliberately to ban British films as a form of reprisal, "but goodness knows what other countries may have to do to solve their financial problems."

The President, Sir Stafford Cripps, is expected to reply to the Film Industry Employees' Council's call for an all-Industry discussion. It is anticipated that he may approve the scheme if it has support from other Trade bodies.

The new labour control, now being imposed by the Ministry of Labour, is not expected to prevent producers from making good their normal labour wastage.

The official talks with the U.S. on quota, writes our reporter, are not expected to be easy. It was made clear this week that the British Government has not contacted U.S. companies, but is

directing discussions through Washington official departments.

The Board has no definite plan for stepping up British production, but officials were talking this week in terms of how British kinemas may have to manage on 100 home-made films if the U.S. new product ban goes on.

Producers are to be asked: "If more stage space were made available, have you the technical manpower in sufficient quantity to make more films?"

Briefly, the Board is anxious to make available to producers what materials are obtainable for increasing British production.

Meanwhile, the key to the whole situation is with the U.S. reply to the British offer on the Geneva charter.

C.T.B.F. Demands "Reasonable Proportion" of Sunday Charity Tax

THE need for an increased number of allocations by local authorities to the Cinematograph Trade Benevolent Fund out of Sunday opening receipts is emphasised in the current report of the fund. Only 71 out of 650 districts where S.O. is in force contribute to the C.T.B.F. It is only right and just, the report states, that the fund should receive a fair and reasonable proportion of the amounts to be distributed.

The increase in Sunday opening facilities has led to a drop in special Sunday charity performances under the K.R.S. 25 per cent. ruling. These numbered 250, as against 299, with receipts down £431.

The total from this source was £2,934, but the amount received from other than K.R.S. sponsored performances was £2,054, as against £3,686 the previous year.

Continued on page 7

"KINE." CRICKET FINAL

THE KINE. Cricket Cup Final between Denham Studios and Western Electric will take place at Pinewood's Iver Heath ground on Sunday, September 14.

The match will begin at 11.30 a.m.

Full details, together with instructions as to how the ground may be reached, will be published in next week's KINE.

Training Plan Starts Early '48

STUDIO MEN TO TALK WITH M. OF LABOUR

STUDIOS will have their first comprehensive training scheme in operation during the first few weeks of 1948, according to a B.F.P.A. spokesman this week.

The KINE. understands that this week the whole secretarial organisation behind the preparations for the scheme has been officially handed over to M. K. Reid at Queen's House, Leicester Square. Reid, who is secretary of the Film Laboratory Association, now also becomes secretary of the British Film Production Joint Apprenticeship and Training Council.

Committee work on the scheme—agreed formally by the B.F.P.A. and production unions last June—has been slow.

The committee responsible for forming a training curriculum has had several consultations with the Ministry of Labour.

A progress report will be made to the full B.F.P.J.A.T.C. on October 22.

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THE TIME IS NOW

THE latest date given for the operation of the studios' apprenticeship scheme is now the first few weeks of 1948. And so at last a conclusion is in sight to the protracted negotiations and the long list of meetings.

It is not before time in arriving. In fact, from the point of view of the Industry's welfare it is an eleventh-hour deliverance. The Board of Trade, the KINE. understands, is prepared to review all available facts which might induce it to extend facilities for the expansion of the Industry. But it wants facts—not generalisations and pleas.

On the point of labour the Board says, in effect, tell us the number of trained men you will have at your disposal and we will tell you whether we can increase studio space to accommodate them. This constructive suggestion from official quarters underlines the urgency of the need for a completely tied-up training scheme which will give the Government some clear idea of the possible development of our technical strength during the next few years.

Perhaps now, negotiations have reached a stage where it is possible to produce this information. The B.F.P.A. statement gives that indication; but the wary observer, knowing too well the many last-minute defections which have impeded the ratification of other agreements, may justly withhold congratulations in favour of a word of warning.

Let all concerned see that this training scheme, one of the most constructive measures in principle that the Industry has ever fostered, is expedited with all possible speed. We understand that there is a feeling in official circles that the technicians are averse from augmenting their ranks to any considerable degree.

Any such reluctance may imperil not only the final stages of work on the scheme but the future of the production Industry as a whole.

THERE is precious little progress to report on the film duty controversy. What news there is comes from the other side, where U.S. film executives have been holding lengthy sessions at the Washington M.P.A. headquarters, with a view to establishing an acceptable alternative formula to the *ad valorem* duty.

I am told that Hollywood men think the outlook is discouraging as regards the British attitude, and also in respect of foreign trade conditions generally.

Reports of top level talks between the Industry, the U.S. Government and the British financial mission were submitted by Eric Johnston, who, it is said, subsequently had a transatlantic telephone conversation with Sir Wilfrid Eady. The results, as might be expected, were inconclusive, the official M.P.A. note merely saying that both sides expressed the hope that the door would remain open to try to work out a solution.

PERSONALLY, I have no great hope that the sanguine anticipation will be realised. Present indications suggest little possibility of any relaxation in the British attitude although the possibility of significant amendments as the result of the preliminary talks over here cannot altogether be ruled out.

For the moment the U.S. Government appears unwilling to play an official part in the matter until the film Industry itself exhausts every means of arriving at a settlement. The situation is complicated by the realisation—well founded it appears—that the British attitude will furnish a precedent for other countries.

I AM not inclined to agree with the view of some over-optimistic U.S. quarters that the omission of films from the new British list of banned imports is a hopeful sign. Surely it should be recognised that duty is already applicable; there is therefore no need to adumbrate the obvious.

The cagey attitude of the U.S. Government circles towards the film controversy is understandable. It must be recognised that there is little hope of any compromise being effected except in relation to the wider financial aspects to be considered at the monetary conversations in London this month.

MEANWHILE the position is not bettered by the ill-considered suggestions emanating from the other side. Gradwell Sears, of United Artists, for instance, is credited with the proposal that the embargo on films should be extended to those already in Great Britain, and that they should be withdrawn from circulation. Another suggestion made is that if efforts fail to secure a reduction of the duty, Hollywood may suggest that the tax goes to charity.

You can take it from me that no action can even be contemplated either by British or American interests until John Snyder, Dalton's opposite number, meets the British experts this week. Then the balloon will go up.

INCIDENTALLY, the rumoured visit of Eric Johnston to this country is discredited by Fay

Allport, M.P.A.A. chief over here. Of course, Johnston will be over here if his presence will aid the resolving of the film problem, but up to the moment there seems nothing to discuss and until there is he is staying put.

WALTER FULLER, however, is still optimistic about the whole position. He is convinced that the ultimate solution will be an amendment of the 300 per cent. *ad valorem* duty to a system, voluntary or otherwise, of freezing a percentage of the U.S. earnings in this market.

That seems the more intelligent way out of a position which, as it stands, is barely a worthwhile commercial proposition.

But let's face it. Britain is desperate to save dollars: and what concession is gained will only slightly soften the blow.

FULLER, of course, has been away for a week, making a last pleasure tour by car before the private fuel cuts take effect. He came back to his new office at C.E.A. headquarters on Monday to be faced with a pile of mail which was doubtless a happy reminder of the bulky mass of Cornish cliff.

When I saw him he had had little time to pick up the threads again. But among the first things he will be tackling is to clear up the new labour position with the Ministry.

The Association, it seems, will not press for further talks with the K.R.S. on lower rentals and co-operative booking.

After all, if things carry on as they are at present, we shall have no films to rent.

THE French embargo upon British pictures is expected to be eased this week. The original announcement which came as a shock to the British Film Producers' Association was the outcome, I believe, of some misunderstanding in the French Customs Department. It cannot be construed as a retaliatory measure.

BECAUSE of the "non-discriminatory" clause in the U.S. loan agreement work has been suspended on "Eureka Stockade," which Ealing was making in Australia.

Norman Rydge is greatly concerned about the whole situation, according to Eric Strelitz, his representative over here. The deferment of the production of the Ealing production seems inevitable, but Rydge's previously announced decision to stop all work on the reconstruction of the Pagewood Studios depends upon the eventual outcome of the duty discussions.

Australia cannot afford to make world-quality product for a home market of eight million people, and it is impossible for its producers to get its costs back without the British market.

L O N G

CONGRATULATIONS to J. Brooke Wilkinson, secretary of the British Board of Film Censors, whose golden wedding falls to-day. Part of the celebrations is taking the form of a small complimentary luncheon which a few of his nearest friends are arranging at Frascati's.

These congratulations will be echoed up and down the country by people to whom "Brooky" is little more than a name for his steady guidance of the Board of Censors over a period of between thirty and forty years.

It is not only in the field of censorship that "Brooky" has so well served the industry. As trustee and honorary treasurer of the Cinematograph Trade Benevolent Fund he has given excellent support to R. C. Bromhead and members of the Board of Management, while as secretary of the Kinematograph Manufacturers' Association he has taken a great part in furthering the interests of those engaged in the manufacture of films and apparatus.

To the volume of good wishes extended to him from all sides, the KINE. heartily adds its voice.

A VAST tome, at least in superficial area, has reached me from the British Film Institute in the shape of an extremely handsome bound book of photostated Press cuttings on the Czechoslovak film festival.

The covering letter forestalls criticism on the ground of waste of paper, money and labour by pointing out that a copy will be sent to every delegate as a goodwill gesture.

For all its queer duplication of identical cuttings and its curious omissions—quite a bit of work done on the festival by the KINE. does not appear—the volume should do its small bit towards international accord, if it does not cause domestic dissension in many a Czech house through its inordinate size.

AS though we do not have sufficient problems to solve on an all-industry level these days, Joseph Reeves has been telling delegates of the T.U.C. and Labour Party that the best thing for the British Industry under the Dalton axe is for it to be rationalised and run by a Working Party.

Now Joseph Reeves is a pretty influential man. He was one of the ten M.P.s who submitted the notorious nationalise-the-kinemas report to the President of the Board of Trade some weeks ago.

PERSONALLY, I don't think that any responsible Government leader has any design for reducing Wardour Street to the level of the coal owners.

Just how the Civil Servants would operate Odeon, I should hate to think.

But Reeves made a very pointed

SHOTS

criticism when he accused the Trade of lacking unity.

FRANKLY, it puzzles me why we should have the R.E.P. committee, yet never put it to work. During the last two months there has been more than one crisis when it would have been advisable for the Industry to speak with one voice.

First, the Dalton tax bombshell. The producers and exhibitors both produced completely different lines of publicity, designed with the one aim in view—to safeguard the Industry from possible consequences of the tax. The K.R.S. very wisely kept quiet.

Secondly, the Government announcement that direction of labour is to be reimposed, has caused trade unions and employers' associations alike each to take their separate line of action. The third crisis will probably be the winter fuel shortage coupled with the national load shedding and cut-off plans.

But has the Trade yet got together to make preliminary arrangements for putting its case to the Government?

DIFFICULT days need determined action, and the Government would surely be more impressed by a united Industry statement than by sectionalised propaganda which, after all, is aimed at the same target.

And the news this week does not indicate that there is to be much improvement for some time to come.

AS earnest of the proposed expansion of the Harry Adley organisation—A. H. McIsaac has been appointed director of national sales to Younger Publicity Service.

He will be responsible for developing the use of advertising and commercial films on a big scale by manufacturers and public services. A Glasgow Scot, Mr. McIsaac has been advertisement manager of *Picture Post* since February, 1937. In 1942, he joined the R.A.F. and was demobilised in May last year.

McIsaac tells me he proposes to apply to the selling of films standards similar to those common among big publications.

UNITED ARTISTS officials are hopeful of a successful settlement of the negotiations with the Rank executives for increased playing time, according to Arthur Kelly.

It appears that the crisis has interfered with the finalising of the conversations. A decision has been deferred because J. Arthur Rank, concerned with the conservation of the total amount of product available to the Odeon circuit, is surveying the whole field in the light of possible future developments. Under the circumstances, Kelly thinks it is unlikely that any settlement will be reached until Rank is reasonably assured of the future position.

KELLY refutes the suggestion that the film duty has caused his executives to abandon the scheme for production in England.

As a matter of fact, he said, we are going ahead with the idea and are still working upon plans which include the production of three pictures.

"I won't say," he added "that recent developments have made things easier, but you can take it from me we have definitely not shelved our proposals."

EVERYONE in the Trade will be glad to learn of the possibility that Freddy Baker will be back at his desk before the month is out.

Baker has had a pretty rough time since he was first taken ill early in April, but his recent month's convalescence at Seaford seems to have done him a world of good.

He was distinctly cheery when he spoke on the 'phone on Tuesday from his Sutton home. He hopes to get his doctor's O.K. this week to enter upon his fifty-first year in the Trade.

JACK WARNER is on this side on one of his periodic visits. Max Milder tells me he does not expect his chief to come to this country until the end of the month. At present he is on the Continent holidaying with Mrs. Warner and their daughter, who is at school in Switzerland.

I HAD been hoping to contact Earl Lawson, K.C., the president and managing director of

Odeon Theatres, Canada, but he is side-stepping Press interviews until he has had the opportunity of a good overall look-see of the organisation in this country.

During the next few weeks Lawson will be visiting studios and theatres and will be afforded opportunities of viewing at close range the various activities of the set-up—after which I am informed he will record his considered impressions and probably indicate some revealing differences between the Canadian outlook and our own.

ONE of the best-kept secrets for some time has been the wedding of R. H. ("Josh") Billings, on Saturday at—I am now able to reveal—St. Michael's, Chester Square, S.W.1. It is a long while since two such popular figures in the Industry celebrated their nuptials. No KINE. reader needs an introduction to Josh, our chief reviewer, and there are also few who are unacquainted with his bride—Edith Marshall, for some years in the booking department of Gaumont-British and in later years personal secretary to Alfred Davis, of the Davis Theatre, Croydon.

Following the ceremony, a family luncheon party was held at the Savoy where over half a hundred telegrams from well-wishers in the Trade were delivered, to say nothing of banks of bouquets.

A NOTHER bridegroom, who is reticent concerning his marriage, is Sam Butchart, who 'phoned me this week that his scheduled holiday on October 4 has now become a honeymoon.

TWENTY-FIVE years ago or thereabouts, John Grierson, then a practically unknown Scottish film worker, experimenting with an outlandish method of film-making that he called "documentary," had the satisfaction of seeing his film, "Drifters," hailed, first by enthusiastic audiences at Green's Playhouse, and then by the critics of the world.

During the past week, Grierson went back to his native country to speak at the Documentary Festival which was running concurrently with the Edinburgh Festival of Music and Drama. He went to pay a tribute to the growth and purpose of a movement of which he was founder, and he received a great personal tribute.

CLOSE-UPS

by SCREENCOMBER

Bike or Hike!

THE announcement of the cancellation of the petrol allowance is liable to come as a more severe blow to big film executives than the 75 per cent. tax. It means their going back to the brave old days when they struggled up to their luxury offices on their diamond-studded bicycles. In the case of Jos Friedman and Maxie Thorpe, read "tandem" for "bicycle."

Of course, one or two of the more ostentatious also ran tandems, but unlike Columbiyclers, with a chauffeur doing the pedalling in front. Whether this will be frowned upon on these more austere days, as misdirection of labour has yet to be seen. Already some are reported to be getting into practice by wearing their gold-plated cycle clips, driving to and from the office in their limousines, while the K.R.S. is contemplating an application for extra rations, claiming they now come under the category of "manual labourers."

Musical Interlude

FOR no other reason than it fills space much easier, let us sing:—

"Amid the cheers of filmland dealers,
Look out, here come the Wardour Wheelers,
Gem-studded bikes, with diamond tips,
Each wearing golden cycle clips.
Their cycle pumps are rich and rare,
And each can fill up with hot air
A-riding of their bicycle
With a tra-la-la and a tricycle."

Angling Notes

WHILE we were trying out our first whale steak this week, a terrible thought came to us. Maybe we were eating Glynis Johns! But reassurance came quickly with the recollection that "Miranda" was still in production and Glynis was still mermaiding. What we wondered: What does Sydney Box do with his used mermaids? Does he throw them back into a bowl with his goldfish, or sell them for whale steak?

Which reminds us that Mr. Wallace and other studio gentlemen seem to have missed the big story from the "Miranda" set this week, where, we are assured, such is the realism of Miss Johns' get-up that the studio cat rushed in and dragged her off to his lair, claiming he was under the impression she was a new and glamorous type of cod's head. A notice was immediately put up outside the set reading, "No Cats Admitted," and, through a pardonable misunderstanding, a number of well-known actresses were refused admission to the studio.



BROOKE WILKINSON



F. W. BAKER



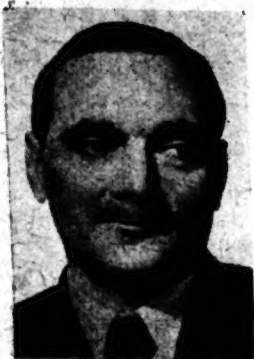
GRADWELL SEARS



A. H. McISAAC



JOSH BILLINGS



JOHN GRIERSON

A Tracking Shot on Edinburgh's Film Festival

THE DOCUMENTARY MOVEMENT REVISITS ITS BIRTH PLACE

SCOTLAND saw the early days of the British Documentary film. Ever since it has fostered its development, ordinary Scottish audiences have been among the most appreciative in the world of this form of film making. It is fitting, therefore, that Edinburgh, its capital city, should have been chosen as the venue for the first International Documentary Festival, an important event which has gathered in one spot some of the leading figures in the Documentary movement.

By KINE's Edinburgh Correspondent

IT was a happy thought on the part of the Edinburgh Film Guild to stage its great International Documentary Festival, the first to be held in the world, during the period of the greater International Festival of Music and Drama. It was an ambitious project; it deserved—and got—a unique setting. Edinburgh never was so gay or so cosmopolitan, never presented such a shining face to her visitors.

But International Music and Drama Festival or not, Edinburgh was the obvious venue for the first Festival of Documentaries. The city is the capital of Scotland. It claims the biggest and most enterprising Film Guild in the world. And it was a Scotsman, working in Scotland, who began the Documentary movement in the '30s, a movement which Scotland has always understood and supported, and which has spread to every cultured country in the world.

John Grierson travelled specially from Paris to Edinburgh for the big occasion, spoke at a luncheon given by the Film Guild on Saturday, and on Sunday gave a 30-minute talk on "Documentary '47" in the Scottish Home Service, and also spoke at the opening performance in the Playhouse, Edinburgh's 3,300-seater cinema, where, incidentally, his first documentary, "Drifters," was shown in 1930.

Norman Wilson, the chairman; Forsyth Hardy, hon. secretary; and the other Film Guild officials had, of course, substantial assistance through the co-operation of UNESCO, of which Grierson is Director of Mass Communications in Paris. They were aided also by the Association of Specialised Film Producers, represented on the advisory committee by Basil Wright; the Federation of Documentary Film Units, represented by Paul Rotha; and other organisations.

Reported as Dead

The Central Office of Information seconded Cyril Ramsay Jones for the important job of organiser. Jones, before the war, was very much in the intellectual movement in our city—drama (on both sides of the footlights), ballet, and the better films. He went out to the Far East as an officer in the 2nd Royal Scots, fought the Japs in Hong Kong, and was reported killed.

Forsyth Hardy actually wrote his obituary notice in *The Scotsman*. Happily, like Mark Twain's reported death, it was "grossly exaggerated," and now for a week or two Jones's six-foot-three figure has been seen in the offices and theatres of the city.

This is a great week, too, for Forsyth Hardy, for it sees the realisation of some long-cherished projects, but mainly the opening of Film House, with its splendid equipment, and the holding of this great festival. With Norman Wilson, Hardy has been a pillar of the Film Guild from the start.

In his soft, quiet voice he would talk films

to you all day, and I am sure he dreams about them at night.

The importance of the Documentary in the film world was strikingly emphasised at the Guild's luncheon on Saturday, which brought together the most representative gathering of film personalities that Edinburgh has ever known. Grierson, as I said, was there, back again among his "ain folk," telling us about some of his youthful exploits when an undergraduate at Glasgow University. I understand he is remembered by his contemporaries there mainly as a poet, and he did tell us about his "old man" giving him a dressing down for writing blasphemous verses.

He was amusing, too, about some of his early experiences in the making of documentaries, but in serious vein he paid high tribute to the film critics of Scottish newspapers, who more than any others, he said, had drawn a true distinction between the Documentary as a form of art, as an experiment in education, and as a public service.

He paid tribute, too, to the men behind the Guilds who had done so much for Documentary, rattling off names like Norman Wilson, Forsyth Hardy, Alan Harper, Russell Dalrymple, MacLaren and Ross, and among exhibitors James Welsh, George Singleton and Alexander King.

Grierson sat on the right of chairman Norman Wilson, and on his right sat Sir David Milne, Permanent Under-Secretary of State for Scotland. Beside him was Victor Abrahamov, representing the Russian Embassy.

Others in the company were Herbert Marshall who, with his pretty young Polish wife, Fredda Brilliant, the actress, talked easily after the lunch and, in his own language, to the representative of the U.S.S.R., for Marshall worked for six and a half years under the Soviet Government; David Cousland, an Edinburgh man, now production manager at Pinewood Studios; Norman MacLaren, a product of Glasgow College of Art, and Edna Urquhart, representing the Canada Film Board.

Gathering of Experts

Present, also, were Duncan Ross (wearing his kilt), formerly a G.B. manager in Edinburgh and Glasgow, now producing under Paul Rotha; A. S. Albin, chairman of Edinburgh C.E.A.; Alan Harper; Ralph Keene, producer of "A String of Beads"; Bernard Sendall and Cyril Jones, of the C.O.I.; C. A. Oakley, chairman of the Scottish Films Council; Hardy, of course; Dr. James Welsh and George Singleton, of Glasgow; and Hamish MacLennan, manager of the International Festival of Music and Drama, also in his kilt.

Basil Wright, proposing "The City of Edinburgh," with many wisecracks, called it "the only city that has gone all the way in building up a real cultural film sense." In the parade of guests the evidence was all round the tables. At the opening performance Lord Provost Sir John I. Falconer, who

was accompanied by Diana Falconer, the Lady Provost, told the audience what probably most of them knew, that this Documentary movement derived from John Grierson, whom he was going to introduce to them, and said this International Documentary Festival would stand for much in the great effort the people of Scotland and Edinburgh were making at the moment.

Tribute by Grierson

Grierson's text was the influence of the arts and culture in the preservation of the peace of the world. In that movement, he said, the Documentary film had a very specific part to play, for it represented education, public service and art. "I think," he said, "there may be some good reason for Scotland's special interest in the documentary film, and I should like to think that the insistence of the Documentary on common things and the common man is not altogether dissociated from the poet Burns, and the lines 'A man's a man for a' that.'"

He repeated his tribute to the Scottish newspaper film critics, and spoke again of his early experiences as a maker of Documentaries, among them "Granton Trawler," "made just down the way," in which he said they had not learnt very much, but had great pleasure in its making. As a Scotsman, and as a representative of UNESCO, he was proud to wish this first festival God-speed.

Of the several Documentary films shown, the first, "The Cumberland Story," by Crown Film Unit, had its world's premiere. Humphrey Jennings, dealing with the urgent problem of getting more coal, tells the story of a backward coalfield given into the competent hands of a new mining engineer. His enlightened policy is, with some difficulty, accepted by the men, a new wages agreement is made, new coal-cutting equipment is introduced, great reserves of coal under the Irish Sea are located and worked, and the film ends on a triumphant note with the nationalisation of the mines. "Now the battle of the miners is over," says the miners' leader, "and the pits belong to us all." At which I heard a titter of laughter here and there in the house.

The story is told by a narrator, illustrated by shots of the general manager's office, meetings of the miners' officials, the marching of unemployed miners in the bad years, and a series of underground sequences which, important as is the job they represent, are necessarily somewhat dull and drab. It is a picture of the miner's life underground without any artificial dramatising.

Altogether during the Festival, which lasts throughout this week, more than eighty documentaries will be shown, many of them for the first time in this country. There are to be afternoon and evening performances in Film House, a special programme in the Central Hall to-morrow, and two final performances in the Playhouse on Sunday. By then it will have made history for Edinburgh and for the Documentary movement.

A.S.F.P. URGES REVISION OF PROGRAMMES

**Cut Out Double Bill:
Show Our Shorts**

A REVISION of the make-up of the usual run of kinema programmes is suggested by the Association of Specialised Film Producers as one way of encouraging British production resources to meet the threatened film famine caused by the *ad valorem* duty.

In place of the accepted double-feature bill, the Association urges the speedy adoption of a programme consisting of a first feature, a British intermediate or supporting film and a healthy variety of high-quality shorts or documentaries. This programme would run for approximately the same time as the double bill and, it is claimed, would be better entertainment for the progressing tastes of the kinema-going public.

The specialised film producers say they are capable of turning out rapidly and economically a considerable number of all types of films annually—and not quota quickie material.

C.T.B.F. Wants More from S.O.

(Continued from page 3)

Increases of receipts under various minor headings and higher expenditure due to a larger number of cases assisted are features of the report. The huge net profit of £25,895 12s. 1d. from the Royal Command Film Performance is stressed.

Due, in part, to the return of ex-Service men, older members of the Trade employed during war years have been displaced. This has led to an increase of 62 in the number of long-term beneficiaries, which now total 200, and to the payment to them of £20,211, an increase over the previous years of £5,719. In addition, Provident Fund payments amount to £820.

Cases assisted totalled 438, an increase of 153: these have included tuberculosis patients, some of whom have received priority in sanatorium treatment through the board's efforts.

Cinema Day Increase

Cinema Day, 1946, showed a slight increase on past years, producing £14,801 (including £66 from Kodak, Ltd., in respect of returned film tins).

The second Royal Command Film Performance is to take place on November 25, and the board aims to make this event an even greater success than in 1946.

The Penny Staff Collection has brought in £6,981, against £1,730 over 1946.

Glebelands still carries on its most useful function and convalescent home facilities have been augmented by the purchase of the Craggs, Morecambe, to serve the northern part of the country.

The brief report of the Provident Fund reveals an increase of sixty over the previous year, and the close working with the C.T.B.F. which has taken over some long-term responsibilities is gratefully acknowledged.

T.U.C. and Labour Party Are Told: "Nationalise British Films"

**JOSEPH REEVES SAYS IT IS THE ONLY SOLUTION
TO THE PRESENT TAX CHAOS**

DELEGATES from all branches of the influential Trades Union Congress, Labour Party and Co-operative Organisation were urged to support a scheme to nationalise the British film industry during a major policy session of the National Film Association annual school, at Loughborough on Tuesday.

Joseph Reeves, Labour M.P. and member of the executive of the Labour Party, told delegates that in the light of the Dalton tax crisis, the only method of saving the British Industry—and particularly the production section—from a complete collapse is for the Government to set up a Working Party as an efficient body of control.

He accused the Industry of being incapable of the task of meeting the present situation. The Industry should be ashamed of its record of forcing the public to see a majority of shoddy foreign pictures for so long a time.

Reeves said that the threat of the American producers to stop the flow of films into this country accentuated the crisis—a crisis which called for bold proposals to ensure to the public a reasonable volume of feature films in the future.

"Shame of the Industry"

"In spite of some excellent productions in recent years, the Industry has never proved itself capable of meeting adequately the challenge of the Hollywood film," he went on. "All credit is due to those who have striven to throw off the shackles of a foreign product, but unfortunately even with all their efforts we are only capable of producing sufficient feature films to occupy 20 per cent. of the screen time of the cinemas. It is to the lasting shame of the Industry that our own public had been forced to tolerate such an overwhelming preponderance of American films."

Because of past policies and influences, Reeves thought the Industry by itself is incapable of the

task of making enough British films to fill the gap. This meant that the Government must become an active partner in the battle for more films. He was sure nationalisation is the only solution.

"Disgraceful Quickie"

If we were not to be starved of films in the very near future, drastic measures will have to be taken by the authorities, and it would be well, as a first step, to set up a Working Party to go quickly into all the problems confronting us.

"I warn all who are engaged in the Industry that the prospective deficiency in films in the coming months will offer opportunities for those who live by their wits to barge in for the purpose of making quick returns on shoddy films," he concluded. "We have already seen the great damage which films produced under this stimulus can do, and the disgraceful 'quickie' must never again show its face on our screens. To prevent this eventuality, Government control is absolutely necessary, and I would advise the Cabinet to take active steps to ensure the safeguarding of the rights of the public to a regular screening of films which are a credit to our country."

Treasury: No Relaxation of Film Duty While Article 9 Stands

THERE can be no relaxing of the 300 per cent. *ad valorem* tax on imported films from the Dominions or Colonies and from other foreign countries while Article 9 (non-preference clause) of the U.S. Loan deal stands. And even should the clause be amended as the result of Anglo-U.S. negotiations, it is considered unlikely that the Chancellor of the Exchequer will relax the duty for certain countries.

That was the opinion given the KINE. this week by a Treasury official.

Smaller Profit

The KINE's political correspondent, summing up the position, says that authoritative Whitehall opinion is that when the shortage of Hollywood pictures arrives, the U.S. companies, although disliking the heavy tax, will prefer to take £4,000,000 annual profit rather than no profit at all.

Treasury officials this week thought it unlikely that Sir Wilfrid Eady, leader of the British finance delegation to the U.S., made arrangements for Eric Johnston, president of the M.P.A.A., to come

to Britain for further relief talks late next month. M.P.A.A. headquarters in Britain knew nothing on Monday of a new Johnston visit.

Government attitude to the situation seems to be hardening, writes a KINE. reporter. A Treasury spokesman told me this week that although the non-convertibility of sterling, coupled with the Dalton film duty, may tend to prejudice British films in the foreign markets—France temporarily banned our pictures over the week-end—he doubted if the loss in overseas earnings would be significant when compared with the gain in dollars.

Referring specifically to the Bank of England's refusal (reported on another page) for the Rank Organisation to spend £3,000 on special Technicolor U.S. stock, he added that films unfortunately had to take a lower place on a priority list... food and coal-cutting machinery coming first.

Some Government men were arguing this week that the convertibility ban on sterling, preventing many countries from acquiring adequate dollars with which to pay for U.S. films, may, if anything, step up an export demand for British pictures.

COLOUR FILMS TO BE RELEASED IN MONOCHROME?

**Austerity Measure to
Avoid Dalton Tax**

ACCORDING to reports from the U.S., there are between 14 and 18 Technicolor pictures in Britain which have not been released by U.S. renters to date.

But few of these pictures arrived complete with printing matrices before the Dalton 300 per cent. *ad valorem* tax was imposed.

Paramount had to cancel the premiere of "Unconquered" because there is only one colour print in Britain.

Executives of other renting houses were this week contemplating suggestions—originated, according to the KINE's New York correspondent, in the U.S.—that black-and-white dupe prints be made from colour films.

Such a system may have to be adopted for colour reissues.

It has also been suggested that prints be made on British Dufaycolor or Kodachrome.

The KINE. understands that this line is not expected to be taken for some time yet.

Wardour Street to Close at 5.45

Renters' staffs will stagger their working hours under the new Greater London transport scheme.

The Transport Board has informed Frank Hill, general secretary of the K.R.S., that it is agreeable for Wardour Street to finish work in the evenings at 5.45, 15 minutes later than at present.

The new time, the KINE. understands, does not necessarily mean that staffs will start work 15 minutes later.

Pascal in New Irish Deal

Gabriel Pascal, according to a cable from our Irish correspondent, is associated with Irish Productions, Ltd., a new £100,000 private company, which has been registered in Dublin.

No directors are named officially. But Pascal is considered to be tied up with the new company, together with a number of leading Irish businessmen. Others being tipped as possible directors are Joe McGrath, director of Hospitals Sweepstake Trust; Arthur Cox, prominent Dublin solicitor; and Dan Breen, Government party member of the Dail.

Pat Farrell, previously associated with Pascal, is not expected to be in the new deal. He is going ahead with his plans for his own studio in Eire.

Harry Pearl Married

Harry Pearl, managing director of the Imperial, Brighton, and formerly of the Metropolitan Cinema Investment Corporation, which owned the Metropole, Victoria, before it was acquired by Odeon, was married at St. Marylebone Register Office on Saturday to Miss Margaret Eunice Tacchi.

Conservatives Stress the Value of the Small Film Man

STATISTICS SHOW THAT INDUSTRY'S BACKBONE IS THE UNDER 1,000-SEATER

THE film industry is supported by the regular visits to the modestly priced suburban and provincial kinemas, which outnumber the super-kinema (with seating capacity for over 1,000) by a large majority. That is the conclusion drawn by the Conservative Central Office in its new publication in the "Topics for To-day" series, which analyses the national expenditure on entertainment.

British people used £1,566,000,000 on "optional expenditure" during 1946, according to the report, of which £179,000,000 was spent on entertainment. Reading matter absorbed £104,000,000 of the total, while together tobacco and alcohol accounted for 83 per cent. of the total.

Big London Kinemas

The report, referring to kinemas, stresses the value to the industry of the small kinema with the low-priced seat. It shows, by diagram, that nearly every area of the British Isles has a majority of small houses—except London, where 55 per cent. of the kinemas seat more than 1,000 people.

In Scotland and Lancashire there are 11 seats for every 100 persons, as against five seats per 100 in the Eastern counties.

"Everywhere," says the report, "big kinemas are in the minority."

The report refers to the 1935 survey made by Simon Rowson, when it was calculated that in one year there were 963 million

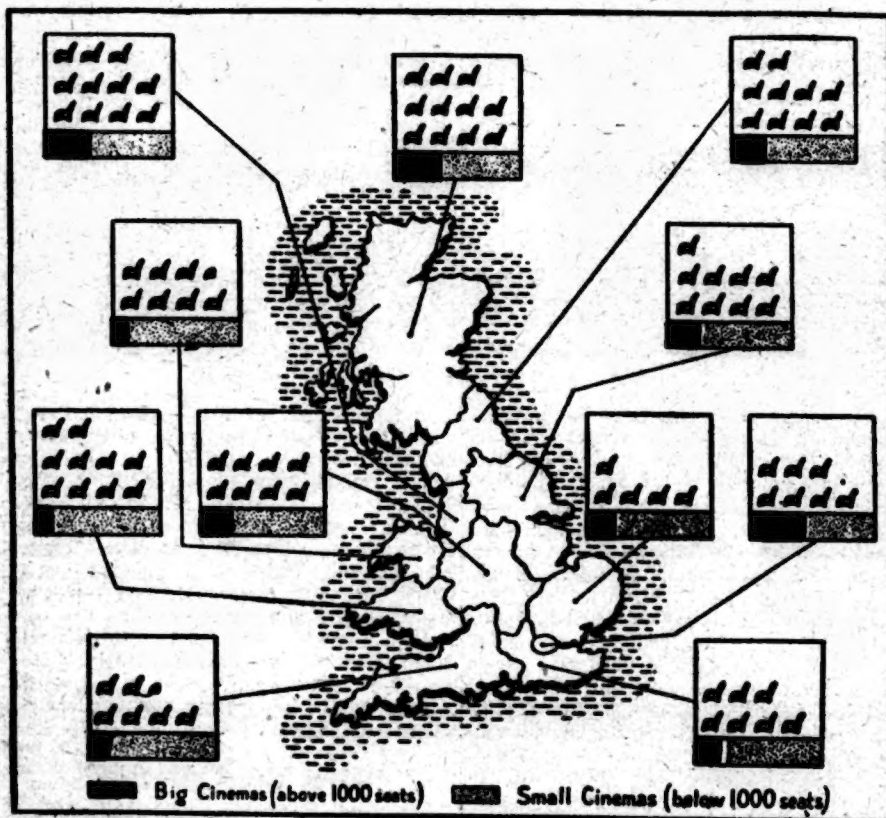
kinema admissions. (It would be fair to assume that there are now 1,560 million admissions annually. —Editor.)

The home of the small kinema, Rowson pointed out, was Wales and the West of England. Scotland has a high proportion of big kinemas.

Rowson estimated that in 1934 only 0.83 per cent. of kinema prices were above 2s. 6d., while the average price of kinema seats was 10d. Forty-three per cent. of the whole admissions were below 7d. per seat.

The report concludes:—

"Thus, four out of five persons visiting the kinema in 1934 paid not more than 1s. (including duty) for admission. The price-ranges of seats will have increased to-day, but there is no doubt that the bulk of the kinema's income is still derived from the cheap seats. It is not the occasional visit to the large expensive West End kinema, but the regular visits to the more modestly priced suburban or provincial kinema which support the film industry."



Kinema accommodation in Britain. The upper parts of the squares show the number of seats per 100 persons in various districts; the lower parts show the proportion of the big kinemas (left) to the small kinemas (right). A "big kinema" is one seating more than 1,000 people. Reproduced by permission from No. 8 of the "Topics for To-day" series, published by the Conservative Political Centre.



The wedding group at the Grosvenor House reception after the marriage of Miss Margaret Fuller, daughter of the C.E.A. secretary, to M. B. Toll at St. James', Spanish Place, on August 19: (left to right) Mrs. Fuller, W.R. Fuller, the bride and bridegroom, Miss Ann Fuller, and Mr. and Mrs. Toll, senior. Photograph by National Screen Service

Treasury Ban on Technicolor Stock Stops Major British Film

ONE of Britain's major films for the 1947-48 season, in preparation by Individual Pictures for the last 12 months and now ready for shooting with location sites lined up in the Fiji Islands, has been cancelled because the Treasury has refused a permit for the purchase of £3,000 worth of Technicolor monopack film stock from the U.S. The film is the Rank Organisation's "Blue Lagoon."

Trade Takes Action on Labour Plan DEPUTATIONS TO ISAACS

ON October 1 a new Order will be put into operation by the Ministry of Labour, similar, according to a Ministry spokesman, to the old Control of Engagements Order.

Before that date a further Government statement is expected to be made, giving some indication of industries which are to be considered essential.

If the film industry is not classed as essential, a steady flow of manpower will be leaving kinemas, renting offices and studios for clerical, technical and manual jobs in priority industries.

Action was taken this week by two industry trade unions to safeguard their members under the new plan. Both N.A.T.K.E. and the Society of Cinema Managers have asked George Isaacs, Minister of Labour, to receive a deputation to discuss the application of the Order.

The KINE understands that the C.E.A. is to give attention to the implications of the new scheme; the B.F.P.A. has it on the agenda for this week's meeting, and the K.R.S. is expected to give it some discussion.

J. J. Majorell Weds

The many friends made here by James J. Majorell, when he was in London in an executive production capacity for National Screen Service, will wish him all the best on his marriage, which took place on Saturday in the U.S.

The bride is Miss Melanie Dynner.

The stock, writes a KINE reporter, is essential for the location work. Technicolor has reserved a camera for studio work on the film in this country which, of course, would be carried out on a normal camera using a Kodak set of emulsions purchased in this country.

There is no indication that this ban will upset Technicolor operations in Britain; but it may mean that location work, demanding a monopack for portability, will be impossible. Technicolor monopack can only be obtained from the States.

The Rank Organisation hopes that arrangements can be made to resume work on the picture towards the end of 1948.

The KINE's Hollywood correspondent says that U.S. film men are amazed by the ban, because 12,000 dollars represents such a small part of a major finance budget.

Eight More Kinemas in West Cumberland

Since 1939 the number of kinemas in West Cumberland has increased from 19 to 27, it was stated at a sitting last week of the Licensing Authority for goods vehicles, when Gordon Richardson, of Chapel Street, Workington, a partner in the firm of Richardson and Henderson, in business as the North Eastern Film Transport, was granted "A" licences in respect of two vehicles used for the transportation of films.

Sunday kinema shows are to be given at the Playhouse in Montrose starting on September 21. Proceeds of these shows will go to the Scottish Veterans' Garden City Association to build another house in the town, which already has nine.

O'Brien Rebuked by All-Midland Meeting of N.A.T.K.E.

"COMPLICATED S.O. ISSUE" WITH WIRE TO PRESS

TOM O'BRIEN, general secretary of N.A.T.K.E., has been criticised by a full meeting of the Midlands Division of his union.

A. Thompson, divisional secretary, told the meeting this week that O'Brien had complicated the Sunday Opening situation by wiring the Nottingham Press that the union was officially in favour of Sunday shows.

Previously, the Nottingham branch had opposed S.O. because it accused exhibitors of a breach of the national agreement.

Now, the whole Midlands Division of the union—representing a large proportion of Britain's cinema grade membership—has endorsed the Nottingham proposal, rebuked O'Brien, and "assures Nottingham of the full support of all other Midland branches in the event of it being called upon to defend its position."

92 Die in Paris Fire Panic

FIGHT IN RUSH TO EXITS

PANIC consequent upon an outbreak of fire in a Parisian 1,000-seat cinema on Saturday last was responsible for the loss of 92 lives, with 200 seriously injured.

The cinema, the Select, Rueil, had an audience of about 600 when the fire broke out, and fighting broke out among those rushing to reach exits, several being trampled underfoot.

It is stated that the main emergency exit, which should have been open, was barred. Those unable to escape attempted to obtain protection from the flames by crawling under seats, while mothers threw their babies from the balcony in an endeavour to save them, but to no purpose.

The manager of the cinema, Antoine Mouillade, has been charged with manslaughter, it being alleged that he paid no attention to warnings given him last year to ensure the security of patrons.

New Secretary for Lancs Association

C. P. Brown, manager of the La Scala, Hollinwood, a founder member and for many years secretary of Oldham (Lancs) Cinema and Theatre Proprietors and Managers' Association, has resigned from the secretaryship of the Association.

J. E. Draper, chairman, thanked Mr. Brown for his many years of excellent service to the Association, and accepted his resignation with regret. The new secretary is W. W. Lloyd, of the Savoy Cinema, Huddersfield Road, Oldham.

Leeds C.E.A. Holds Charity Premiere

A midnight premiere of "Jassy" was held by the Leeds and District branch of the Cinematograph Exhibitors' Association, at the Odeon, Leeds, on Thursday, August 28, in aid of the Lord Mayor's City of Leeds Appeal on behalf of Service charities. The film was presented by G.F.D.

The committee responsible for organising the show included C. H. Whincup, chairman, Leeds C.E.A.; Harry Hopkins, vice-chairman; Gerald Hylton, hon. secretary; F. C. Self, Odeon, North Eastern area controller; and Leslie J. Harris, Odeon manager.

"While I Live" Ready for Delivery

Delivery of the Dryhurst production "While I Live," will be made by the end of the month for world distribution by 20th Century-Fox.

Edward Dryhurst returned this week from a brief holiday to supervise the music-recording session, which is scheduled to last three days, at the M-G-M studios at Elstree, where the picture was produced. The music was composed and is conducted by Charles Williams.

Important developments of the Dryhurst organisation are foreshadowed by the various meetings the producer has been attending during the past few weeks, in regard to both his activities here, and the several talks Henry Green, managing director of the company, has been having lately with Italian film executives in Rome, to which he is returning this week.

The deal is said to be based on a long-term policy of production and distribution, with continuity of co-operation between both parties.

An application for permission to show "The Birth of a Baby" to mixed audiences of 16 years of age and over has been refused by Hyde Borough Council.



Stewart Granger, star of *CAPTAIN BOYCOTT*, and Noel Purcell, who portrays the schoolmaster in the film, chat with Mrs. Granger (Elspeth March) at a reception in London, following the West End screening of the individual picture

"DON'T ADMIT P.O.W.s." SAYS CIRCULAR

G. DUDLEY WEST, secretary, North Western branch, has circulated to members the following resolution passed at the last branch meeting:

"This branch recommends that prisoners of war be not admitted to cinemas."

Early notice is given by the North Western branch of the next meeting. It will be held at the residence of the chairman (W. J. Speakman), "Garswood," Brook Road, Maghull, on Friday, September 12.

"Gambling Hell" Beats Heat Wave

A telegram from the Salon Kinema, Edinburgh, confirms that Renown Pictures' Oriental adventure melodrama, "Gambling Hell," starring Erich von Stroheim, played to capacity crowds, despite the heatwave.

The picture is meeting with similar success wherever it has been shown.



Officers and men of the 617 squadron, R.A.F. Bomber Command, visiting the United States on a goodwill mission, "drop in" on Walt Disney's studios, to see how cartoons are created

GANGLAND GUNS ROAR AGAIN!



ALAN LADD

More Dynamic than ever before as the Detective who was

TOO TOUGH TO KILL! and



JACK LA RUE

the screen's toughest gunman in his greatest role!

HOT LEAD

Rules the Underworld—Until A Gigantic Political Racket Is Exposed!

ALAN & JACK LADD & LA RUE

in **"GANGS INC."** (formerly Paper Bullets)

with Joan Woodbury John Archer Linda Ware

A KING BROTHERS PRODUCTION

RENOWN PICTURES

CORPN. LTD.
(Managing Director: J.G. Minter)
111a. Wardour Street, London W.1.

DUFAY-CHROMEX

DISCUSSIONS WITH I.C.I., LTD.

At the Meeting of Dufay-Chromex Limited held at the Chartered Insurance Institute, 20, Aldermanbury, E.C.2, the Chairman, Sir Herbert Morgan, K.B.E., said:

During the year to September 30th, 1946, a net profit of £58,107 was earned after making provision for Taxation and Contingencies.

The Dividend on the First Preference Stock for the half year to August 1st, 1947, has been paid and that on the Second Preference Shares for the half year ended September 30th, 1946, will be duly paid, and we are recommending a Dividend of 10 per cent. less Tax on the Ordinary Stock for the year ended on that date. This leaves £9,523 to be added to the carry-forward, which now stands at £97,390. The Company's earnings during the year 1946, before providing for Taxation, were £86,409. This is less than the Directors anticipated, particularly in view of the fact that throughout the year we were overwhelmed by orders for the whole range of our products.

The profits fell short of the estimated figure for the following reasons:—

(a) A substantial reserve had to be provided to cover any possible loss arising from revision of costing on Government Contracts.

(b) Towards the end of the financial year there was a further reduction in supplies of raw material, together with increased prices and higher wages.

(c) It became necessary to close down about 25 per cent. of the plant at our main productive factory for repairs and renewals. In this connection we thought it wise, in spite of the consequent loss of earning capacity, to tackle the job thoroughly and improve and modernise the plant. This work was completed in October, 1946.

The new subsidiaries, Coronet Limited, and Standard Cameras Limited, have made an encouraging start towards recapturing pre-war markets for cameras and their "Cub" camera and the "Cameo" camera are meeting with an enthusiastic reception from customers all over the world.

Our Cellulose Acetate Sheetting products are in great demand. "Dufaylite Honeycomb" is now used in important airplane construction and for many other purposes. We are negotiating Licences for the manufacture of "Dufaylite Honeycomb" abroad, which we hope will provide us with a steady source of revenue.

Our wholly-owned subsidiary, Polyfoto, maintains its position as the largest individual photographic business of its kind in the country, serving as it does some 1,000,000 customers a year.

Taking the Companies forming the Group as a whole, our chief concern is the provision of extensions to factory and plant to enable us to take advantage of a world demand.

We have ample capital for the programme before us; a practically unlimited demand with orders in hand capable of producing substantial profits in future years. As the result of considerable past research work we have several new products ready for the market which should add to our revenue.

Discussions are taking place between Dufay-Chromex Limited and Imperial Chemical Industries Limited, which, if they mature, should prove of lasting benefit to the development of the Company.

Your Board have profound belief in the future prosperity of the Company once we overcome the national difficulties which so many industries are suffering. I cannot conclude my remarks without acknowledging the great debt owed to your Managing Director, Mr. Demetre Daponte, who applies himself with such capacity, resourcefulness and energy to the development and prosperity of the Company.

Sir P. Malcolm Stewart moved a vote of thanks, which was carried by acclamation.

Adv.

FINANCIAL FACTS AND FIGURES

By V. J. BURTT

Scophony Board Hits Back in "Battle of the Circulars"

"KINEMAS NOT READY FOR TELEVISION BUT OUR SYSTEM WILL BE USED—LATER"

IF I were a shareholder of Scophony, Ltd., I should by now be heartily sick of the continued exchange of circulars between the board and Mr. Sagall. The latest one is from the board, dated August 29, only a few days before the special meeting called for to-day, September 4.

The board's latest circular replies to Mr. Sagall's accusation that the company has lacked initiative in television policy.

"Commercial production of television apparatus has been the constant preoccupation of the board since the end of the war," states the circular.

After referring to the special position occupied by the J. Arthur Rank Organisation, the board suggests it is a mistake "to assume that cinema exhibitors generally are prepared at the present time, and under existing conditions, to embark on a programme involving expenditure of many thousands of pounds, particularly when the standard of transmission has not been settled by the Government, and no separate television service is available for cinemas.

"We have," states the board, "had discussion with cinema interests, and the Scophony system will undoubtedly be installed in a number of cinemas when the time is ripe.

"In regard to our Continuous Film Projector, which is fully protected by patents, development work is completed and we are awaiting the commercial supply of the necessary lamp."

Which way shall I vote, many shareholders are asking? The best course is to attend to-day's meeting, hear both sides, and vote accordingly.

Kinemas Ltd. Discusses Sale of Subsidiaries' Property

Chief point of interest at the annual meeting of Kinemas, Ltd., in Johannesburg, recently was David Hayden's summing up of the estimated effect of the sale of the properties formerly owned by the subsidiary companies on the future earnings of the company.

It will be recalled that during the period under review African Consolidated Theatres, Ltd., gave Kinemas, Ltd., three months' notice of their intention to exercise their option to purchase the properties. From the proceeds of the sale Kinemas, Ltd., redeemed their 5½ per cent. debenture stock and were able to reinvest a surplus of £170,000 out of the proceeds.

Mr. Hayden pointed out that the non-receipt of rentals formerly derived from the properties sold will be partly offset by the elimination of the debenture stock. The company will also benefit through its proportionate interest

in the operating companies, resultant from the elimination of those rentals, and will also reap the benefit of the income earned on the £170,000 surplus.

Taking everything into account, it is reasonably anticipated, according to Mr. Hayden, that the amount available for distribution in the future should be on a basis of that of former years.

London and District Cinemas Halves Dividend

London and District Cinemas, Ltd., from their headquarters at the Capitol, Epsom, announce profits before tax for the year to January 31 last of £15,523, compared with £18,543 for the previous year. Dividend is halved at 5 per cent.

Notts C.E.A. Raises £2,980

The effort for the Lord Mayor of Nottingham's Flood Distress Fund by Notts and Derby C.E.A. resulted in £2,980 being collected, of which £865 was handed to various local funds and the balance of £2,115 to the Lord Mayor's Fund.

FROM OUR CITY OFFICE

Palmerston House,

Bishopsgate, E.C.2

Telephone: London Wall 3431

SHARE MARKET

Large and Small Groups

Still Falling

FILM and cinema shares are still falling.

Associated British Picture Corporation lost a further 1s. 6d. at 17s. 9d., which compares with the highest last year of 30s. 10½d. The 6 per cent. pref. of the same company, and the 4½ per cent. pre-pref., both lost a further 1s. Gaumont ordinary fell 9d. to 17s., while the "A" ordinary, 6d. down at 7s. 6d., have fallen relatively further.

The Odeon group displayed a similar picture. Odeon Theatres 5s. ordinary dropped 1s. 3d. to 33s. 9d., or nearly 20s. below last year's best. Other notable falls included A.P.P.H. down 1s. 3d. at 30s., B. and D. down 1s. 3d. at 15s. 3d., Moss down 1s. 3d. at 33s. 9d., Odeon Props. 3½ per cent. debentures down £3 at £90, P.C.T. 10 per cent. pref. down 2s. 6d. at 27s. 6d., P.C.T. Construction 7 per cent. pref. down 1s. 3d. at 26s. 3d., Stoll down 1s. 6d. at 10s. 9d., and Twentieth Century down 6d. at 2s. 6d.

SHARE MARKET BAROMETER

	1946		Latest.	Change.
	High.	Low.		
African Theatres Ord.	£6½	£5½	£7	—
Assoc. Brit. Corpn. 5½ Ord.	30/10½	20/-	17/7½	— 1/7½
" " 6% Pref.	32/6	25/3	24/-	— 1/-
" " 4½ Pre. Pf.	25/4½	22/1½	19/9	— 1/-
A.P.P.H. Ord.	46/3	28/-	30/-	— 1/3
Brit. & Amer. Film Press, Ltd. (1/-)	—	—	1/6	—
Brit. & Dom. Films (12/-)	27/3	17/4½	15/-	— 1/6
" " 5½ Pref.	23/4½	20/-	19/4½	— 1/1½
Brit. Lion 7½% Pref. (10/-)	17/1½	12/3	13/9	— 1/3
" " Ord.	6/10½	5/6	5/1½	+ -1/1½
Brit. Lion Studios Ord.	6/6	3/10½	5/-	—
" " 6% Pref.	26/-	24/6	20/-	—
" " 5% Notes	£100½	£98½	£93	—
" " 4% Debs.	£102½	£98½	£90	—
Capital Prov. News (5/-)	20/6	12/-	12/-	— -6
Cine Television "B" Ord.	6/7½	2/6	2/9	— -3
Dufay-Chromex Ord. (2/-)	6/3	3/7½	3/-	— -4½
Gaumont British Ord. (10/-)	28/10½	21/3	17/-	— -9
" " "A" Ord. (5/-)	18/6½	12/-	7/6	— -6
" " 5½ 1st Pref.	28/10½	21/3	20/6	— 2/6
" " 3½ Debs.	£109½	£100	£92	— £2
General Theatres Prefd. (6/8)	28/6	12/6½	20/-	—
" " 3½ Debs.	£105½	£102½	£92	— £3
Granada Theatres 1st Pref.	22/9	19/-	18/6	— -6
Humphries, G. Co. (5/-)	—	—	45/-	—
Kinemas Ord. (5/-)	12/7½	10/-	10/-	—
Mde. Tussaud Def. (1/-)	7/9	4/0½	4/-	—
" " Prefd. Ord.	30/3	22/6	23/6	— 1/-
Moss Empires Ord.	48/-	40/-	33/9	— 1/3
" " Cum. Pref.	25/3	23/-	23/-	— -9
" " 3½ Deb.	£105	£103	£92	— £5
Odeon Assoc. 4½ Pref.	—	—	19/-	—
" " 3½ Deb.	—	—	£90	— £2
Odeon Props. 4½ Pref.	25/3	21/-	19/3	— -3
" " 3½ Debs.	£109	£98	£90	— £3
" " 4% Debs.	£108½	£101½	£95	—
Odeon Theatres Ord. (5/-)	53/1½	38/9	32/6	— 2/6
" " 6% Pref.	30/6	25/9	23/9	— -3
P.C.T. 10% Cum. Pref.	41/10½	36/9	27/6	— 2/6
" " 7½ "A" Pref.	33/9	30/7½	30/-	— 1/3
" " 7½ "B" Pref.	33/9	31/-	30/-	— -7½
" " Construction 7% Pref.	33/3	28/3	26/3	— 1/3
Scophony (5/-)	16/-	6/6	5/-	—
Stoll Theatres Corpn.	24/9	17/9	10/9	— 1/6
Twentieth-Century Ord. (5/-)	5/1½	3/-	2/6	— -6
" " 6% Pref. (10/-)	12/3	7/6	7/9	— -9
United Entertainments Ord. (5/-)	11/11½	10/3	9/-	—



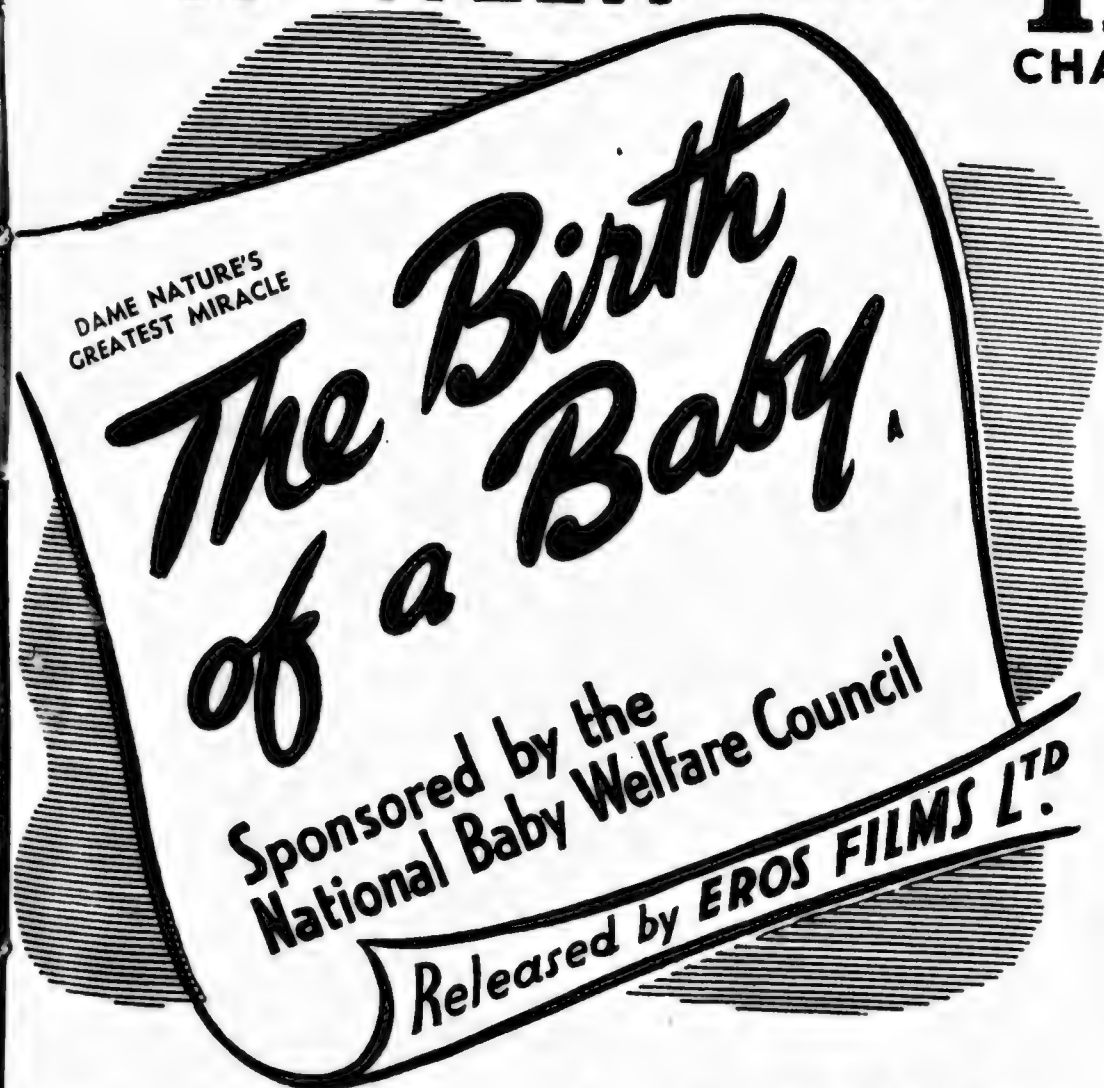
ANGEL, ISLINGTON



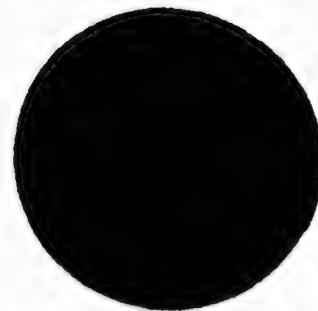
GAUMONT, FINCHLEY

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THE LONGEST HEAT-WAVE

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J. ARTHUR RANK presents

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JOAN GREENWOOD**

**The
OCTOBER
MAN**

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Adrianne Allen Catherine Lacey

Frederick Piper Felix Aylmer

Written and produced by **ERIC AMBLER**

Directed by **ROY BAKER**

F. Del Giudice in charge of Production

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The British Monthly Film Review

GENERAL FILM DISTRIBUTORS

POLICE



Perhaps I did it...
I don't know...
I don't remember...



The Week in ScotlandA DUNDEE VETERAN
CHANGES HANDSMilne Buys Kinnaird
Picture House

ONE of Dundee's oldest and best-known cinemas, the Kinnaird Picture House, has changed hands. It has been bought from Victor Hamilton by J. B. Milne, of Milne Theatres, Ltd., Dundee.

The Kinnaird was founded in 1858 by the then Lord Kinnaird and the Rev. George Gilfillan as a corn exchange and for public functions.

Nearly 70 years later Victor Hamilton, whose grandfather had shown his famous dioramas there, purchased the hall in 1919, as a picture house. It cost him £21,300. Seating capacity is 1,470.

To Make Educationals

John C. Elder, well-known producer of educational films and himself a schoolmaster in Glasgow, has resigned from school work to concentrate entirely on film production. He has been actively engaged on a part-time basis since 1930, since when he has produced some 250 educational films, latest under production being that to celebrate the centenary of the Educational Institute of Scotland. Elder plans to develop the emotional approach to education, which has been evident in his work over the past two years, linking up the film with the emotions of the school pupil, who lives the story with the actors.

Elder is also producing a series of school readers to be used with films, which are designed to co-ordinate the whole range of school work.

Death of J. H. Bell

The death has occurred of J. Hindson Bell, one time manager of the State, King's Park, Glasgow, and also for a considerable number of years of the Old Palais de Danse, Glasgow.

U.S. Buyers for Records

The suggestion by Richard Telfer, the kinema organist, that records of community singing in the Capitol and Regent, Edinburgh, should be made has appealed to a large number of overseas visitors to the city who have asked that the records be sent to America and Canada.

Rosamund John, Derek Bond and Kathleen Byron are in Edinburgh this week making personal appearances at six local G.-B. cinemas now showing films of the J. Arthur Rank organisation. Other J. Arthur Rank films will be shown during the Festival period.

Enterprise—for the Kiddies

A. M. Burns, who combines the managing directorship of Glen Cinemas, Aberdeen, with that of Glen Hardinge, Ltd., manufacturers, of Aberdeen, is the designer of a novel toy—a sledge and coaster, which has been selected for display at the Enterprise Scotland, 1947, Exhibition.



Winners of the "Tribute to J. Arthur Rank" sales drive, organised by E. T. Carr and John Woolf, joint managing directors of G.F.D., meet their chief at a luncheon at the Dorchester. (L. to r.) L. Lurey (Sheffield), M. Yasne (Sheffield branch manager), J. Arthur Rank, F. Atherton (Manchester), John Davis, and L. Balcombe (Sheffield). Sydney Flatau, G.F.D. London sales manager, is standing behind Mr. Lurey

Producers Will Receive No Reply
to Memo from Eric Johnston

M.P.A.A. TO DEAL ONLY THROUGH GOVERNMENT

PRODUCERS in Britain have received no reply from the Motion Picture Association of America to their request that joint meetings be held to discuss the tax crisis. And last week Eric Johnston, president of M.P.A.A., said that the Hollywood men would operate now exclusively through the U.S. Government rather than come to Britain for talks with our leaders.

Sir Henry French, director general of the B.F.P.A., would make no statement on the position last week. But he did not deny that the Association is expecting no reply to its original memo.

That is the background to the tax talks which have been taking place during the last seven days.

Johnston, according to Washington reports, has been in transatlantic telephone contact with Sir Wilfrid Eady, leader of the recent British finance delegation.

According to the KINE. correspondents, the Hollywood men are anxious for Washington to open negotiations to amend the tax as soon as possible—particularly in the light of the fact that other countries have been forced to take Britain's lead in restricting U.S. pictures, among them New Zealand, Australia and Argentina.

No Alternative

An M.P.A.A. spokesman told correspondents that the Association has reached no decision as to what alternative scheme could be offered the British Government.

As one writer points out: "Hollywood does not fully realise the plight of the British Cabinet in the present dollar shortage."

The U.S. Government attitude appears to be on the side of both Britain and Hollywood at the same time. One spokesman said that the Government was determined to help Britain out of its dollar plight, but that at the same time it acknowledged that Hollywood has a strong case "and the British ought to be shown that this Government is concerned over the question."

The M.P.A.A. men at their emergency meeting last week said quite bluntly that before they consider lifting their ban on films for Britain and open talks for a reasonable save-dollar scheme, Hugh Dalton must remove the 300 per cent. *ad valorem* duty.

Meanwhile, the Hollywood union of I.A.T.S.E.—whose president, Richard Walsh, was in Britain recently for talks with Tom O'Brien and George Elvin—has sent a protest memo to the N.A.T.K.E. and A.C.T. asking that British trade unions use their influence to break the tax.

But A.C.T. has already gone on record in support of the tax.

And the Film Industry Employees' Council has given its general approval to the action the British Government was forced to take.

Over the week-end most film authorities in the U.S. were looking to the British to make the next move to break the deadlock.

Manchester Cinematurians

Bobby Howes, the stage and screen artist, has accepted the invitation of Manchester branch Cinematurians, to be the guest speaker at a luncheon meeting to be held at Manchester on September 12.

Obituary

GEORGE COOPER:
AN APPRECIATION

By George Pearson

IN a small office near Leicester Square, some thirty years ago, I first met George Cooper, then actively connected with film distribution. My memories of that meeting are still vivid; I recall his eager, almost volcanic, flow of speech, his keen vision of the things he hoped to do, uttered with an enthusiasm that was infectious.

Later, about 1920, he had broken into the production field as a director, and his technical skill and fertile imagination carried him quickly into the front rank of the British directors of those days of stern effort and vigorous pioneering. Amongst those men of the Old Guard, now slowly passing away, George Cooper was a welcome and worthy colleague, inspiring others with his own enthusiasm and the excellence of many of his films.

For a time he was principal director for the Gaumont Company, and later directed films at Elstree and Twickenham. During these years I often met him, and always found him the same inspired soul, ever straining after the finer things that kinemas might achieve. Of late years he had suffered much through grave illness borne with patience, but though the fires of youth had died down, the old vision still remained unto the end.

From Many Friends

Letters of appreciation of the work and personality of George Cooper have been also received from Sidney A. Coronel, Stewart Rome, Maurice Elvey and James Carter. Unfortunately, pressure on space prevents the KINE. from reproducing these messages in full.

N. Attwood Allen

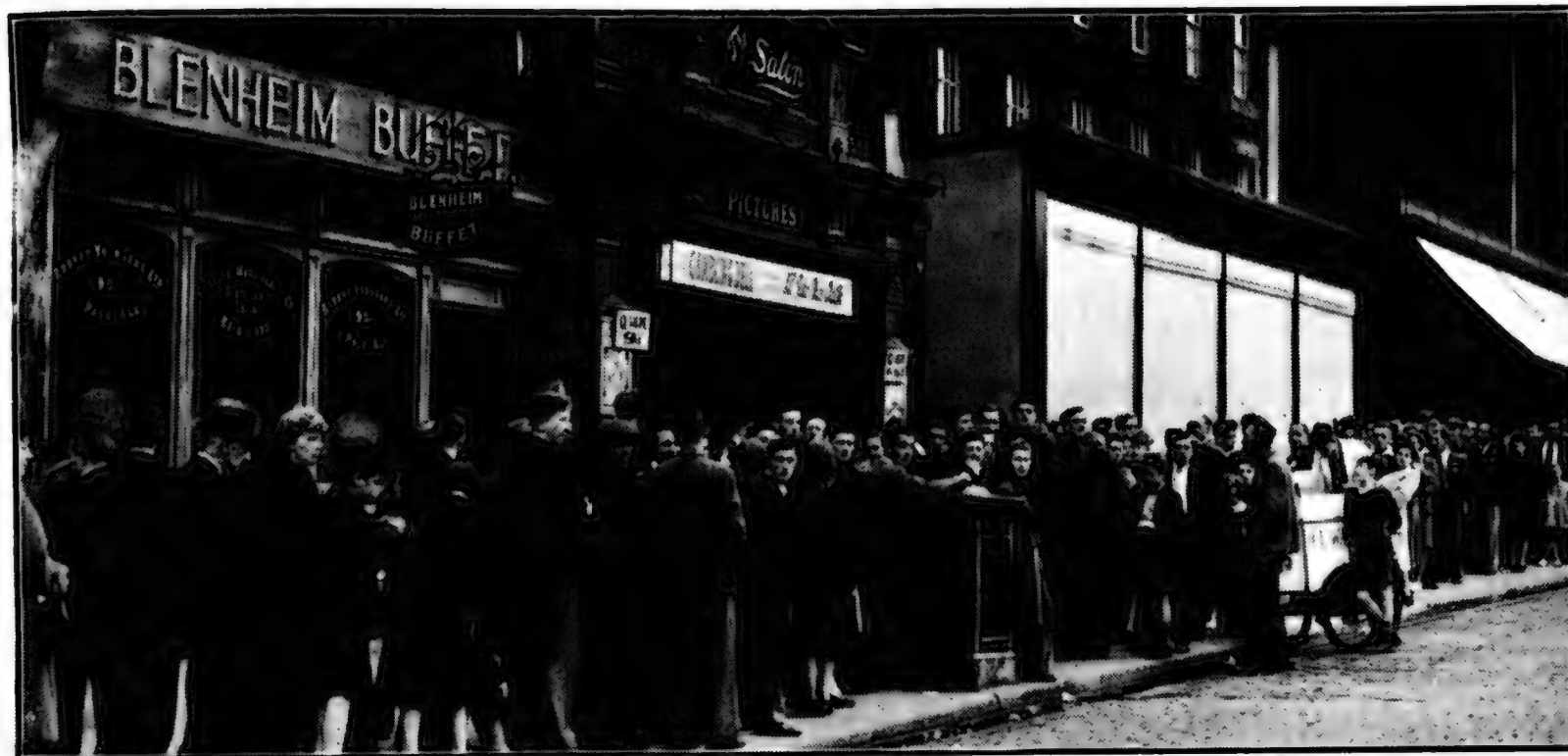
A popular member of the Birmingham film renting Trade passed away suddenly on Wednesday of last week. N. Attwood ("Atty") Allen, who during his career held managerial appointments and outside staff posts with 20th Century-Fox, First National, United Artists, and other renting companies in the Midlands, had in recent times been trading as an independent renter. In the late fifties, he was carrying on business as usual the previous day.

Death of Dunlop Director

Sir Harold Kenward, Dunlop's director of distribution, died suddenly on the *Queen Elizabeth* on his way to visit the United States and Canada. He was buried at sea on his 53rd birthday.

John Chappell Jackson, A.C.A., of 48, Panmuir Road, Wimbledon, S.W., and 146, Piccadilly, W., chartered accountant, a director of British Lion and London Film companies, who died in Rome on May 14 last, aged 46 years, left £15,755 14s. 4d. gross, with net personalty £12,516 7s. 6d. He left £500 to his wife, and the residue to her absolutely should she survive him for six months.

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Two to Go—then B.F.P.A. Reaches End of Labour Pact Cycle

WAY CLEARED FOR THE CASTING DEPARTMENT

BRITAIN'S first central casting organisation will be in operation next month. A B.F.P.A. spokesman told the KINE. this week that the final draft of the agreement with the Film Artists' Association has been sent out for the F.A.A.'s approval, which, it is expected, will be given before the producers' Film Casting Association scheme comes into operation.

Meanwhile, the producers' labour director, H. Francis, is away on sick leave following his high-pressured work on the big three studio agreements. The mopping up on remaining union deals is being tackled in his absence by R. Nun-May, one-time senior executive of the Ministry of Information Films Division, and now closely associated with Harold Boxall.

The two remaining agreements are with the Musicians' Union and the British Actors' Equity. Both are to come before the B.F.P.A. executive this week.

The talks with the M.U. are still in a critical stage, and the producers will have before them a rough draft which contains a number of controversial matters concerning rates of pay.

Following the recent meeting with the actors, the B.F.P.A. labour men hope to clear up the deal for a new standard contract very shortly. There are a few points outstanding; but it is hoped that these will be covered at this week's executive meeting.

EXHIBITORS "IMPRESSED" BY UNION IN N. IRELAND DISPUTE

THERE is stalemate in the talks between the Northern Ireland C.E.A. and the N.A.T.K.E. on the latter's demand for all-round wage increases and a big reduction in hours.

A notable absentee from the exhibitors' side was that skilled, able negotiator, B. K. M'Guigan, who was called away on urgent business.

Bill M'Cullough, the secretary-organiser for the N.A.T.K.E., ably presented the union case. He had figures to show that Northern Ireland cinema staffs allegedly were not being paid a living wage, and he claimed that wages were worse than in any other part of Great Britain and, furthermore, that they compared badly with those paid in other industries.

The C.E.A. delegates, headed by Louis Hyman, J.P., pointed out that the wages and conditions had been fixed by an official award and that all increases in Great Britain had been automatically given in Northern Ireland. They also drew attention to the serious fall in business in recent months.

The C.E.A. delegates then conferred, and stated they had been impressed with the union figures and would place them before the next meeting of the C.E.A. in Belfast and report back.

The meeting of the board was then adjourned for two or three weeks.

Birmingham Anniversary

Sunday next (September 7) marks the 10th anniversary of the opening of Odeon, New Street, Birmingham, and a feature of the special programme arranged by general manager Leslie Holder will be the personal appearance of Patricia Roc.

Strachey: We Are Not Out to Ruin Film Magnates

"IT is not much use for American exporters, film magnates and the rest to complain we are ruining their trade. We have not stopped buying in order to ruin them."

"On the contrary, we would very much like to go on buying their films and petrol and canned goods but just cannot afford them."

That is how John Strachey, Minister of Food, explained the Government's tax on foreign films to an audience in Dundee on Sunday night.

This country had imposed the cut in American films and other commodities in order to pay its way in the world, he said. To buy these things, we must earn dollars, but America does not buy very much from abroad.

That is why we shall have to limit our purchases in the U.S.

Charged with Setting Fire to Kinema

On a charge of maliciously setting fire to the New Palace, Long Eaton, on August 8, and on two other charges of breaking and entering, Harold William Spencer, a 23-year-old railway worker, of Old Sewley, Derbyshire, was committed for trial at Long Eaton to the next Derbyshire Quarter Sessions.

He pleaded "Not guilty" to setting fire to the kinema, but admitted the other charges.

George Henry Wilson, in charge of the Long Eaton N.F.S., said when they arrived at the Palace at 2.13 a.m. a recess under the circle was a mass of flames.

Cyril Clough, the manager, said clothes and tickets to the value of £125 had been damaged or destroyed.

No Co-Star for Jean Simmons

Although some 200 youths and men from various parts of the Midlands responded to the appeal of Dennis Van Thal, casting director of Independent Producers, for a suitable man to co-star with Jean Simmons in the British version of "The Blue Lagoon," not one of them was found suitable to fill the rôle.



J. F. Emery discusses the progress of the Open Bowling competition with J. T. Meadows, social association secretary, Mrs. Meadows and T. O'Connor during Fylde Cinemas' first staff garden party at the Emery residence last week

EMERY STAFFS HOLD A GALA

—In the Grounds of the Boss's Home

THE first big social event organised by the Fylde Cinemas Social Association was held last week under ideal conditions at Illawalla, Poulton-le-Fylde, residence of J. F. Emery, J.P.

Motor coaches and cars collected staff and friends from the various kinemas in the group in Blackpool area and then converged at Illawalla, which for the occasion had quite a gala appearance. Directors, managers and staffs freely participated in a programme of events remarkable for its diverse character.

The afternoon sports were supervised by R. C. Taylor (director), the main event being an open bowling competition, arranged by the host, who presented £1 and 10s. as first and second prizes respectively. Mrs. R. G. Emery had a very busy time in the late afternoon distributing the prizes to the winners of the various events, to the holder of the lucky membership card, and to the holders of the winning tickets in the raffles for home-grown fruit and vegetables, given by "the chief."

Among the many side-shows, two of the most popular were the Treasure Trove and the apple-eating contest. Quoits and deck games were played by the kiddies, all of whom were given a ride on "Dinky," the pet pony of the Emery family. Tea was provided in a large refreshment tent, the catering costs being met by the directors of the company.

The chairman of the Fylde Cinemas Social Association is A. A. Allen (Empire, Marton) and the secretary-treasurer, J. J. Meadows.

Managers Urge Legal Action Against Exhibitors

RESENT MISCONDUCT ALLEGATIONS

THE next executive meeting of the S.C.M. is to be held on September 23. And at that meeting, general secretary Sam Butchart is to ask members: "What am I to do about complaints from members that they are threatened with dismissal by exhibitors because of wrongly alleged conduct towards female members of the staff?"

The S.C.M. is receiving as many as 15 of these problem letters a month.

Said Butchart this week: "If there is foundation in the exhibitors' complaints, then we don't want that type of manager in the S.C.M. But if, as is most probably the case, there are no grounds for these allegations, then some suitable action must be taken."

In many cases managers are asking that legal action be taken against exhibitors for libel or slander.

But Butchart wants a ruling from his executive before he makes any move.

Training Plan

The executive will go ahead with these matters of business:—

Contact with the Board of Trade for additional clothing coupon allowance.

Plea with the tax officers for certain concessions.

Consideration of superannuation schemes submitted by several insurance companies, and

Preliminary discussion on the S.C.M. training scheme.

How Many Strong Are You?

—asks BUTCHART

Before the Society of Cinema Managers fixes a date to meet Harry Brett's deputation from the Cinema Managers' Association, the S.C.M. wants to know how many fully-paid-up members there are in the C.M.A.

Sam Butchart, general secretary of the society, made this demand in a letter to the C.M.A. over the weekend. He also asked that the members of the proposed deputation, which will thrash out a possible amalgamation of the two unions, be named.

Speakman Runs Transport for Election

W. J. Speakman, chairman of North-Western Branch, is honorarily fulfilling the position of transport officer for the Conservative candidate in the Edge Hill, Liverpool, Parliamentary election on September 11.

He has already taken off his coat for the job. His friends in the kinema trade are being asked to help in this election by lending cars and/or giving personal service.

STUDIO NEWS AND VIEWS

New Productions Maintain a High Standard: "Escape" Begins in Devon: Wilcox Chooses Park Lane Setting: Farmhouse Fire on Denham Lot

THERE are few signs at the moment of concessions to the international situation. In fact, the only signs are the plans announced by certain small would-be producers who wish to cash in with projects which can readily be summed up under the classification of "quickies." Of them, the less said the better.

Conversely, two major productions are due to start very shortly, and these show no symptoms of panic measures. One, significantly enough, is sponsored by an American concern—"Escape," which Twentieth Century-Fox is producing; and the other is "Spring in Park Lane," which Herbert Wilcox announces he will make much sooner than he had originally intended.

Neither of these films will be cut-budget jobs in any practical way. As now announced they are major productions, conceived on a world basis, and undoubtedly they will be given all possible facilities and production values. Equally, every effort will be made to get them on and off the studio floor with the greatest possible speed consistent with quality.

20th-Fox may be considered as setting an example to other American concerns in this matter. On the other hand, the projected plans of United Artists and Monogram for production here have been abandoned for some time at least.

"Escape" is being produced by William Perlberg and directed by Joseph Mankiewicz; and both these leading Hollywood film makers are now in this country dividing their time between Denham studios, for final preparations, and location work in Devonshire, where the unit will spend five weeks on the moors.

Rex Harrison, who is to star in the picture is also in this country, and he, too, will figure in the location work, which will secure some

of the film's most exciting moments.

The makers of the picture are doing their best to gather together a first-class unit for the film. Already they have made the following appointments: Frank Bevis, production manager; Fred Young, lighting director; Roy Parkinson, first assistant. The last two have been lent to 20th-Fox by M-G-M. Freddie Fox is acting as personal assistant to the director, and Dave Blumenfeld is in charge of publicity.

WILCOX CONTINUES LONDON TOUR

THE WILCOX picture chooses another smart area from the London telephone directory for its backgrounds and catchy title. This sort of thing is easy to laugh at—but it shows excellent box-office sense and is typical of Herbert.

"Spring in Park Lane," anyway, will be entirely different from "Piccadilly Incident" and "The Courtneys of Curzon Street." It's a modern comedy and is written by Alice Duer Miller, famed for her "White Cliffs of Dover" epic, but not as widely known as the author



At work on the studio lot during early shooting on *BONNY PRINCE CHARLIE* at Shepperton. The group shows Robert Stevenson, director (left); Hone Glendinning, lighting cameraman; Bluey Hill, 1st assistant director and the producer, Edward Black, in conference. Below: Jack Martin, assistant director, Derek Williams, director of photography; Harold French, director and Gerry Moss, camera operator, await the sun, while on location for *MY BROTHER JONATHAN* (Associated British)

of "Roberta" and as the screenplay writer of "Irene."

Pinning his faith in the old team—Anna Neagle, of course, will be the leading lady—Wilcox has secured the services of Michael Wilding, but, owing to the commitments at Shepperton, he will make the picture at M-G-M British. No starting date is as yet announced, but it will be fairly soon as an Easter release for the film has been scheduled by British Lion.

It is significant that the official announcement from the Wilcox stable ends with this statement: "Overseas distribution is to be handled by London Film Productions." It's nice to hear producers thinking about overseas distribution in these troubled days.

SMOOTH RUNNING

PRODUCTION proceeds with exceeding smoothness at M-G-M British on Maurice Ostrer's "Idol of Paris." Last week the production was six days ahead of schedule, and a party for all workers concerned was thrown on the Friday evening to celebrate the fact.

Leslie Arliss tells me that the unit is receiving first-class co-operation from the M-G-M people. This, too, was reported by the Dryhurst unit who "opened" the studios with "While I Live": obviously this is a very happy outfit.

The Ostrer unit is extremely pleased with the two young ladies who figure prominently in the picture. Beryl Baxter, the Australian discovery, is settling down splendidly to working conditions over here; and Christine Norden, who plays the notorious Cora Pearl, is giving a performance which is surprising even those who had great faith in her potentialities.

ANOTHER BIG FIRE

I'M GETTING to be quite a connoisseur of studio-made fires. It's surprising how many conflagrations have figured in recent productions, and there are more to come. My now expert judgment in this matter tells me that the fire at Denham for Alliance's "Daughter of Darkness" was a highly successful piece of planned



incendiarism. It was a striking spectacle on the night I stood on the Denham lot, and it should provide quite a thrill on the screen.

The beautiful old stables (erected in three days and totally destroyed on two nights) were designed by Ivan King with their eventual fate in mind. Beams which were to fall in flames were sawn almost through. Portions of the building designed to burn more slowly, so as to permit of the required dramatic action, were built of slow-burning hardwood. Parts of the roof were made so that they collapsed in one piece; other sections were constructed so that a

Continued on page 18

Joan Morgan, author of the play, *THIS WAS A WOMAN*, on a visit to Riverside to watch Marcel Hellman's film production of her work. Left to right: Walter Fitzgerald, Sonia Dresdel, Tim Whelan, Miss Morgan and Emrys Jones



J. ARTHUR RANK



ANNE CRAWFORD
as Annie Pickersgill



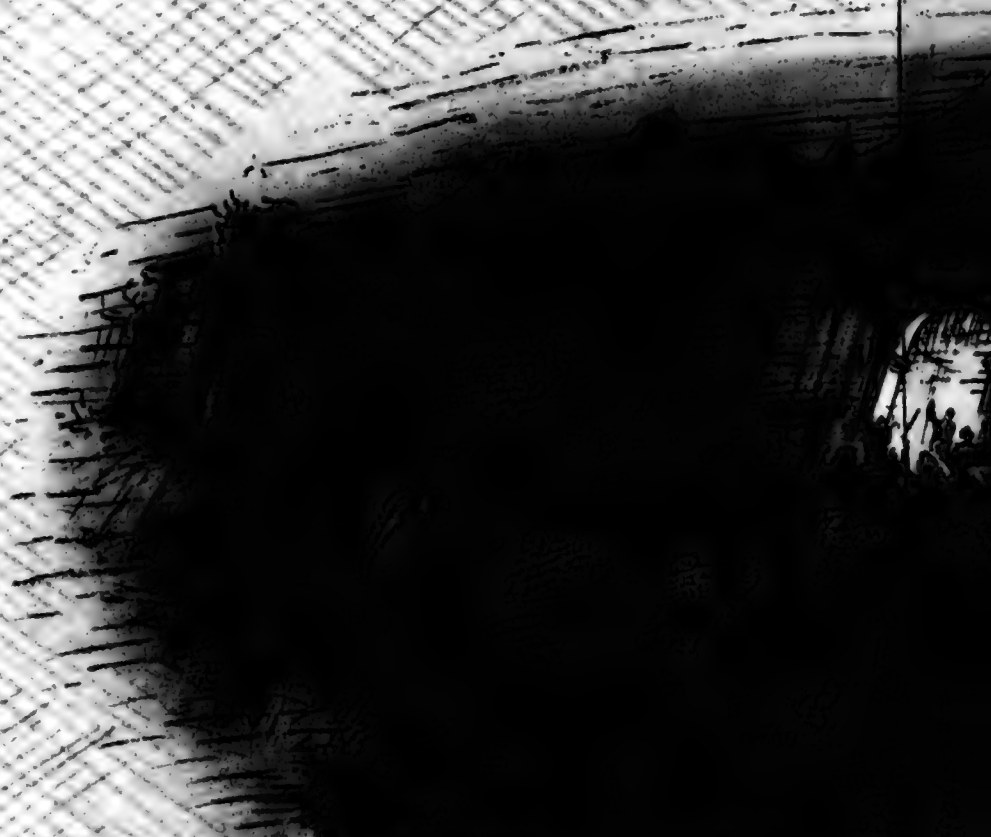
TOM WALLS
as Crowther



JIMMY HANLEY
as Simeon Crowther

ANNE CRAWFORD • TOM WALLS Master of the House

Adapted from the novel "THE CROWTHERS"



with **STEPHEN MURRAY**
JIMMY HANLEY **NANCY PRICE** **DAVID**
A HOLBEIN FILM **Produced by WALTER**
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HERS OF BANKDAM" by Thomas Armstrong



DENNIS PRICE
as Joshua Crowther



STEPHEN MURRAY
as Zebediah Crowther



LINDEN TRAVERS
as Clara Baker

LINDEN TRAVERS

DAVID TOMLINSON PATRICK HOLT
ALTER FORDE and EDWARD DRYHURST

cer N. A. BRONSTEN

VALTER FORDE

Complete your programme with "THIS MODERN AGE"

Finishing "Jonathan": Small Boy's Adventures : More Unit Lists

Continued from page 15

cascade of slates crashed down at a predetermined stage of the burning.

The fire-raising experts put the finishing touches to their preparations for the blaze as Stan Pavey arranged the lighting and Lance Comfort rehearsed Honor Blackman, Barry Morse, Denis Gordon, Grant Tyler, and Arthur Hambling in their parts. Inside the building all was in readiness, and Dickie Leeman issued a final warning to all not immediately concerned in the scene to evacuate. A match applied at the right spot started the blaze, and in less than 30 seconds the interior of the stables was wreathed in flames.

When the shot was completed, a detachment of the N.F.S., who were just outside the camera's range, sprang into action, and with brilliant efficiency doused the fire. It took some minutes to clear away the saturated straw and replace it with fresh inflammable material, and the shot was ready to be repeated. One hundred and twenty gallons of petroleum distillate were used to produce the fires, and the flames were fed with propane gas supplied through valves and branches installed by Bert Talbot, the film fire-producing expert. Carbon tetrachloride was used as a protection for the clothing of Talbot and his team of fire-raisers.

FAIR INSIDE THE STUDIO

ALMOST immediately after these fire scenes were completed, the Alliance unit moved into Twickenham studios, where, on the large stage, a complete fairground had been erected for the completion of the fairground scenes already secured on location earlier at Denham.

This set-up was one of the most striking I have ever seen in a studio. The fair atmosphere was absolutely complete, even to the rowdy music of the roundabouts and the calliopes. Everything was in working order.

Credit for the accuracy, colourful spectacle and authenticity of this scene goes to John Redmond, the technician, who is of gypsy stock himself and who arranged for the fairground people to transfer their entire show to the studios and supervised the setting up.

FINAL STAGES OF "JONATHAN"

INTERIORS on Associated British's "My Brother Jonathan" are expected to be completed during the week, and over the week-end a unit will move down to Newbury, where location sequences, featuring Michael Denison and Dulcie Gray, will be shot under the direction of Harold French.

Work was due to start this week on night shots of the foundry fire, with Michael Denison and Stephen Murray featuring in the rescue sequences in this spectacular climax to the famous Francis Brett Young novel.

The foundry set, which I

described recently has been built on the lot at Elstree and is one of the largest sets in the picture. To light it, something like 70 to 80 arcs will have to be erected.

Warwick Ward still has a number of exterior sequences to plan, most important being the 1912 country house cricket match, which will be filmed near the Elstree Studio. Welwyn studio grounds will be used for one or two further location shots.

Ward is delighted with the tremendous reception given Stephen Murray for his work as Zebediah in "Master of Bankdam." National critics have proclaimed him a brilliant new player, a fact that Associated British had already recognised by signing him up on his release from the Forces. Back before he joined up, Harold French had already regarded him as an up-and-coming player. He went off, promising French that he would appear for him after the war; in "My Brother Jonathan" the promise is fulfilled.

FIRST CHANCE WITH CHILDREN

DOCUMENTARY director James Hill gets his first break as the maker of a story film with "A Journey for Jeremy," which he is doing for G.B. Instructional. The picture is designed as a second feature, with a strong child interest. It will, I imagine, get a release comparable to that accorded to "Bush Christmas."

The story tells the adventures of a small boy who drives the midday Scot from Glasgow to London, getting into various scrapes on the way. The L.M.S., Hill assures me, gave very complete co-operation.

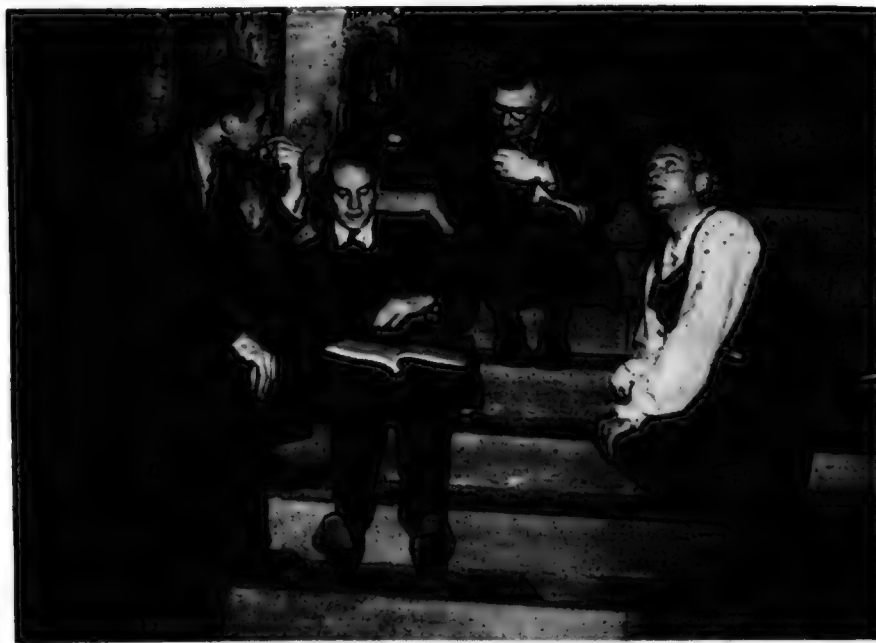
The lucky small boy who plays the part of Jeremy is Robin Netscher, whose only other screen experience has been opposite Jean Simmons in "Uncle Silas." Another youngster who gets a part in the picture is David Hannaford, whose discovery, by London bus drivers, made headlines in a national newspaper a few days ago.

Hill used to make documentaries for Paul Rotha, and was awarded a D.F.C. during the war for his work in filming bombing raids. He was eventually shot down and was a prisoner-of-war for 18 months.

The film, which is G.B. Instructional's first effort of the kind, will have a musical score by John Wooldridge, who not long ago finished the score for "Fame is the Spur." The picture, which is now almost complete, should be ready for showing some time in September.

CAST AND FLOOR UNIT

WORK started last week on British National's newest subject, tentatively called "Death of a Rat," with Paul Stein directing sequences for the opening part of the film, a prisoner-of-war escape. These scenes were filmed at Colchester, at an actual P.O.W. camp, with shots of the guard turning out on motor bicycles and



Roger Furze, Reginald Bush, Desmond Dickinson and Laurence Olivier, discussing a scene on the HAMLET set at Denham

cars and with searchlights coming into action.

In addition to Mervyn Johns, Robert Beatty, Nova Pilbeam, Alan Wheatley and Marie Lohr, others now contracted to appear in the picture are Margaretta Scott, Sybilla Binder, Gladys Henson, George Carney, Karl Jaffe, Humphrey Kent, Eileen Vine, Evelyn Moore, Christina Forbes, Paul Blake, Aubrey Mallalieu, Michael Dear, Ernie Priest, Melville Crawford, Al Millen, Harry Fine, Peter Madren, Lyn Williams, Clifford Cobb, Clement McCallin, Mike Johnson, Philo Hauser, Peter Holmes, Harrop Allin, John England, Stevens Chambers, Harry Terry, Sidney Monkton, Thelma Rea, Vera Bogetti, Bartlett Mullins, Basil Rogers, Peter de Greeff, Daniel King, and Brian Duffy.

TEAM FOR "WILLIAM"

THE full production unit list for "Just William's Luck" is as follows: Producer, James A. Carter; associate producer, John Sloan; director, Val Guest; production manager, T. S. Lyndon-Haynes; assistant production manager, James Shingfield; production secretary, Myra Osborn; first assistant director, George Fowler; second assistant director, Geoffrey Haine; director of photography, Leslie Rowson; camera operator, Ken Talbot; focus operator, John Winbolt; loader, Michael Reed; art supervisor, Andrew Mazzei; art director, Harry Moore; recording supervisor, George Burgess; hairdresser, Miss Sheardon; make-up supervisor, Nell Taylor; make-up artist, George Turner; still photographer, Dick Cantouris; assistant still photographer, Puck Bishop; casting director, Nora Roberts; wardrobe supervisor, Dorothy Sinclair; wardrobe mistress, Olive Swinney; wardrobe assistant, Marjorie Brown; editor, Ann Barker; continuity, Marjorie Owens; studio publicity, Evelyn Barrie.

T.O. MAKE "BRASS MONKEY"

HERE is the full production unit list for Alliance's "The Brass Monkey," shooting for which started aboard the *Mauretania* last week: Executive producer, James A. Carter; producer, N. A. Bronsten; associate producer, John R. Sloan; director, Thornton Freeland; dialogue director, Denis Freeman; production manager, Laurie Lawrence; production assistant, M. T. Whiting; production secretary, Molly Borlase; assistant director, Leon Bijon; second assistant director, Eric Pavitt; third assistant director, Alan Williams, loca-

tion manager, T. M. Parry-Davies; assistant location manager, Sylvia Milson; director of photography, Basil Emmott; camera operator, Bert Mason; focus operator, Gerry Fisher; loader, Graham Arlen; art supervisor, Andrew Mazzei; art director, Walter A. Scott; recording supervisor, George Burgess; hairdresser, Doris Cummins; make-up supervisor, Nell Taylor; make-up artist, Kenneth McKay; assistant make-up artist, F. Williamson; still photographer, Harold Hanscombe; casting director, Nora Roberts; supervising editor, Eily Boland; editor, David Hawkins; first assistant cutter, Ken Bilton; second assistant cutter, J. Barnicoat; wardrobe supervisor, Dorothy Sinclair; wardrobe mistress, Ellen Trustler; wardrobe assistant, E. Adamson; continuity, Rene Galler; assistant continuity, Ann Leonard; buyer, Jim Day; studio publicity, Evelyn Barrie.

"DEATH OF A RAT" COMPLETE UNIT

THE unit in charge of the production is: Executive producer, L. H. Jackson; director, Paul Stein; production manager, Fred A. Swann; first assistant director, Leigh Aman; second assistant director, David Orton and Douglas Tweedy; third assistant director, Bill Brendon; continuity, Joan Davis; assistant continuity, Pamela Gayler; art director, C. Wilfred Arnold; assistant art director, Geoffrey Somerton; scenic artists, Gilbert Wood and Olga Lehmann; research, Miss B. M. Wilkin; director of photography, James Wilson; camera operator, Moray Grant; focus operator, Jack Mills; clappers, C. Davies; loader, Johnny Bond; recording director, Harold V. King; sound recordist, G. Adams; sound cameraman, Cyril Brown; boom operator, Eric Bayman; boom assistant, Derek Swynherston; still photographer, Frank Buckingham; assistant still photographer, Charles Reed; wardrobe supervisor, Mrs. Tweedy; make-up artist, Henry Hayward; make-up assistant, Dave Aylott; hairdresser, A. G. Scott; assistant hairdresser, Ann Williams; director of music, Hans May; assistant director of music, Wilfred Burns; buyer, Dudley May; assistant buyer, A. Wisbey; master carpenter, Arthur Searle; master painter, Reg. Wildman; master plasterer, B. Moodnick; chief electrician, Tom Sullivan; property master, Frank Davies; charge hand electrician, Alec Hawes; set dresser, Bill Osbourne; floor props, J. Tyrell; grips, A. Brand.

LEONARD WALLACE

The LION'S ROAR

Contributed each week by Leo of Metro-Goldwyn-Mayer.

"A good theatre manager," one of the best I ever knew once told me, "has to be a combination of diplomat, psychologist, mathematician and spy."

"Diplomat," he went on to explain, "so that he can handle his patrons, including the awkward devil who can only see the screen properly if he sits left centre in the 7th row of the circle . . ."

"Psychologist, so that he can gauge and assess his audiences' reactions to individual pictures, and various types of films . . ."

"Mathematician (and sometimes seer), so that he can tell his directors, on Monday's figures, exactly what he is going to take on Friday and Saturday . . ."

"Spy, so that he can get among his customers—if necessary disguised in a false beard!—to find out what they really think about the entertainment and service they receive: thoughts which they *might* be too polite to express to him in his capacity of manager."

I won't say that Charles Penley, of the Empire, combines all the qualities named above, because he might object to the word "spy," and I have never seen him in a false beard.

But he certainly has all the other qualities, plus an encyclopaedic knowledge of his beloved Empire public's likes, dislikes and desires.

I was therefore very interested to hear from him, regarding my remarks last week and the "Daily Express" Film Ballot, that every week, winter or summer, crises or no crises, at least 30 people ask when they are going to see "G.W.T.W." again.

As any theatre man can say, that's an amazing number of people to ask, unprompted, about any picture, old or new.

It's miraculous in the case of a film which ran at the Empire for 12 weeks, at the Palace for eight, and at the Ritz for 210, beating every blitz which London had from 1940 to 1944.

WHEN GENIUS RELAXES!



Creators of great music are not always floating on clouds of artistic inspiration: they spend much of their time washing the kids, eating, sleeping, paying bills (or worrying about not paying them), even as you and I. The home life of Robert and Clara Schumann was a very domesticated affair, with the noise of their seven children frequently drowning the melodies composed by father, and mother's magical hands being well worn in the washtub. Paul Henreid and Katharine Hepburn portray this phase of their rôles as delightfully as the artistic side in "SONG OF LOVE," whose Empire première I have had to postpone for one week because of the remarkable success of "SONG OF THE THIN MAN."

And so I have decided to revive "GONE WITH THE WIND" at the Empire, and subsequently throughout the country, in a big way.

My experience, and yours, and the "Express" Ballot (2 to 1 majority over any other film) show that the public want this greatest of all entertainments, this undatable classic, back again NOW.

Expect it, therefore, in the near future. Actual dates of Empire presentation and general release will follow very soon.

Meanwhile, despite all the hot air in the streets—and in some of the papers about alleged "slumps"—I find myself actually embarrassed by the wonderful success of "SONG OF THE THIN MAN" at the Empire.

Definitely scheduled for two weeks (a good run for the biggest West End theatre at this time of the year), Powell, Loy, Wynn, Asta, and Co. obstinately continue to draw the biggest crowds in town.

I have had to alter all my plans in order to give them a third week . . .

. . . although this means putting back my eagerly awaited "SONG OF LOVE" until next Thursday; and possibly a short postponement of the grand British picture I have booked to follow it at the Empire, "MAN ABOUT THE HOUSE."



"SENSATIONAL" is the word for Hazel Brooks, an Enterprise discovery. She has a small but important part in "ARCH OF TRIUMPH," and an outstanding one in "BODY AND SOUL," with Lilli Palmer and John Garfield, both of which pictures will come to you through M-G-M.

-Leo

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
* Mademoiselle Docteur (Ambassador)—British	80 min. (A)	Dita Parlo, ... Eric Von Stroheim, John Loder.	Melodrama of revenge with espionage as its basic element. Reviewed in "Kine." December 2, 1937	Moderate second feature (NC).
* October Man ... (G.F.D.)—British	95 min. (A)	John Mills, ... Joan Greenwood, Edward Chapman.	Novel and exciting psychiatric thriller set in a particularly good atmosphere. Story human and suspenseful. John Mills' performance excellent and atmosphere faultless.	Capital British thick-ear (C).
Rage of Paris, The (Eros)—U.S.	78 min. (A)	Danielle Darrieux, Douglas Fairbanks, Jun., Mischa Auer.	Romantic arcaic comedy, presenting a new angle on the evergreen deception theme. "Kine." Review August 18, 1938.	Excellent light booking (C).
Repeat Performance ... (G.F.D.)—U.S.	93 min. (A)	Louis Hayward, ... Joan Leslie, Richard Basehart.	Slapdash modern melodramatic fantasy. Central idea novel, but treatment unimaginative. Title main booking angle.	Very, very moderate programmer (NC).
Song of Love ... (M-G-M)—U.S.	118 min. (U)	Katharine Hepburn, Paul Henreid, Robert Walker.	Lavishly mounted charade based on the chequered life of immortal melody maker, Schumann. Acting and staging good and music superb.	Very good booking, particularly for the better class halls (CC).

(CC) Excellent for Children.

(C) Suitable for Children.
* British Picture.

(NC) Not for children.

Reviews for Showmen: By Josh Billings

SONG OF LOVE

M-G-M. American (U). Directed by Clarence Brown. Featuring Katharine Hepburn, Paul Henreid and Robert Walker. 10,640 feet. Release not fixed.

LAVISHLY mounted charade, based on the chequered life of immortal melody maker, Robert Schumann and generously embellished with appropriate, magnificently rendered airs. Domesticity is a dominant note of its unhurried tale, which, wisely makes no exaggerated claim to fact, but, even so, it's more effective as a "music stand" than as "weepy." Both the stars and the handpicked supporting players have stamina and act sincerely, but it is the unseen artists, doubling in brilliantly executed pianoforte sequences, who actually lift it into the top bracket. They're superb. Very good booking, particularly for music-lovers.

Story.—Clara Wieck, a brilliant young concert pianist, and Robert Schumann, music professor and struggling composer, fall in love. Clara's father doesn't approve of their romance, but, with the help of the famous Franz Liszt, they finally get the courts' consent to their marriage. Clara sacrifices her own career for love and bears Robert seven children, but Robert finds it increasingly difficult to gain recognition as a composer. Again Liszt comes to his aid. Meanwhile, Johannes Brahms, a handsome and talented young man joins the Schumann household to study music under the master. He is a credit to Schumann, but falls in love with his mentor's wife. A man of honour, he gracefully takes his leave. A few years later Schumann has a nervous breakdown and dies in an asylum. After Schumann's death Clara dedicates the rest of her life to interpreting her husband's music and giving it to the world. The devoted Brahms nobly assists her.

Acting.—Katharine Hepburn is a vital and sympathetic Clara, and Paul Henreid contributes a moving study as the brilliant but over-sensitive Schumann. Robert Walker is slightly less impressive as Brahms, but there is good work by Henry Daniell and a host of other well-known supporting players in direct support. The dubbing in the pianoforte sequences is, we repeat, masterly.

Production.—The film has a foreword to the effect that fact has been coloured with fiction.

The frank confession partly disarms criticism, but not entirely. There is no excuse for excess padding, and its undisciplined and protracted juvenile sequences take a little of the gilt off, and warmth out of, its drama. Happily, the music department offers no such opportunity to carp. The immortal melodies of Schumann, Liszt and Brahms, superbly rendered, are dispensed with thrilling prodigality against cosy and luxurious backgrounds. Concert fans are certain to roll up. So will the average man and woman filmgoer if they know what's good for them. Incidentally, its popular and talented stars and attractive title are sound insurance against most box-office risks.

Points of Appeal.—Subject, love interest, good acting, lavish staging, star values, and, above all, superb music.

OCTOBER MAN

General F.D. British (A). Directed by Roy Baker. Featuring John Mills, Joan Greenwood and Edward Chapman. 8,573 feet. Release not fixed.

NOVEL and exciting psychiatric thriller, set in particularly good atmosphere. It revolves around a sensitive young man who develops suicidal tendencies, following a brain injury, and is wrongly suspected of murder, but fights his way out of his grisly predicament in circumstances that bring about his complete cure. The plot, which spends much of its time in a seedy suburban hotel, peopled by a wide assortment of characters, works out cleverly and ends on a tense and spectacular note. John Mills is the hero, and his fine performance puts a box-office cachet on its artistic and gripping hokum. Capital British "thick-ear."

Story.—Jim Ackland, a brilliant young chemist, takes the small daughter of a friend on a jaunt. The bus in which they are travelling is involved in an accident and the child is killed. Jim, who has a severe head injury, blames himself for the youngster's death. After spending many months in hospital, he returns to his old job and takes a room in a suburban hotel. The tragedy continues to haunt him and he develops suicidal tendencies. He falls in love with Jenny, sister of a business associate, but delays proposing to her because of his condition. The trusting sort, he lends money to

Mollie, a room-neighbour with a bit of a past, and when she is found strangled he becomes the chief suspect. Jenny believes in Jim's innocence and, fortified by her love, he determines to solve the case himself. He soon has reason to believe that Mr. Peachey, one of Mollie's many suitors, is the culprit, but with the police on his own trail he has difficulty in proving it. A few setbacks cause him to contemplate suicide, but he sees the job through. His victory convinces him that he is now justified in asking for Jenny's hand.

Acting.—John Mills contributes a sensitive, vital and skilfully graduated portrayal as Jim. He improves with every picture. Joan Greenwood tends to underact as Jenny, and Edward Chapman is a trifle obvious as Mr. Peachey, but otherwise the acting is faultless.

Production.—The picture is first-class crime fiction, which means that the extravagances of its plot are skilfully cloaked by good characterisation and exciting psychiatry. The initial accident which results in the small child's tragic death and the hero's melancholia, involved a train, and, as in "Brief Encounter," the roar of express is artfully employed to build up atmosphere. The hotel sequences are, of course, painted in much less vivid colours, but provide essential story contrast. In spite of a few loose ends, author-producer Eric Ambler and director Roy Baker have done a grand job, but both are tremendously indebted to star John Mills. He is responsible for considerably more than one-third of the film's success. A credit to "Two Cities," its least attractive feature is its title, taken from the month of the hero's birth. It hardly means a thing.

Points of Appeal.—Unusual and exciting plot, excellent performance by John Mills, first-class atmosphere, thrilling and amusing climax, and obvious star values.

REPEAT PERFORMANCE

General F.D. Eagle-Lion. American (A). Directed by Alfred Werker. Featuring Louis Hayward, Joan Leslie and Richard Basehart. 8,362 feet. Release not fixed.

SLAPDASH. modern melodramatic fantasy. It concerns a talented but unhappily married actress who is given an opportunity

REVIEWS—continued on page 29

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BEHIND THE VOICE THAT THRILLED
MILLIONS, WAS THE SECRET THAT
LED TO MURDER!



"Heartaches"

PRC



RYAN
NORRIS
and
WILLS • KEN FARRELL
JAMES SEAY

4 POPULAR
SONG HITS!
"HEARTACHES"
PLUS
"CAN'T GET THAT GIRL"
"NEVER KNEW THAT I
COULD SING"
"I'M SO IN LOVE"

TRADE SHOW
STUDIO ONE • WEDNESDAY, SEPTEMBER 10th
at 10.45 a.m.



A P.R.C. PICTURE

starring

FRED COBY

and

ISABELITA

PRODUCED BY J. S. BURKETT

DIRECTED BY T. O. MORSE

TRADE SHOW

G.B. THEATRE

THURS., SEPT. 11 at 2.30



TRADE SHOW:
G.-B. THEATRE
WED. • SEPT. 10 • 2.30



PRC PICTURE
with

HUGH BEAUMONT
(AS MICHAEL SHAYNE)

KATHRYN ADAMS

CY KENDALL • MARJORIE HOSHELLE
RICHARD FRASER • PAUL BRYAN

Produced by SIGMUND NEUFELD
Directed by SAM NEWFIELD

TO BE PRECEDED BY
SERVANT OF THE PEOPLE
AN OLDROYD PRODUCTION



LEO GORDON



THE PRIDE OF THE JEWELS



A MONOGRAM
PICTURE

TRADE SHOW
STUDIO ONE
SEPT. 16 at 10.45





CHAN'S
*latest and
greatest
mystery...*



SIDNEY TOLER *as*
CHARLIE CHAN
MURDER *at*
Malibu Beach

A MONOGRAM PICTURE

TRADE SHOW
G.B. THEATRE
SEPT. 12 at 2.30



REVIEWS—continued from page 20

to reshape destiny, but profits little from past experience. There is no end to the possibilities of its theme, but the great idea is stifled by incessant and careless talk. Very, very moderate "programmer."

Story.—Sheila Page, a successful Broadway star, kills her drunken, unfaithful husband, Barney, on New Year's Eve. She immediately expresses a wish to re-live her recent past. The wish is granted. The calendar is switched back a year, and Barney and Sheila are introduced as guests at a party. Paula Costello, a seductive authoress of the play in which Sheila is appearing, throws her cap at Barney. Barney, sick of being known as Paula's husband, hits the bottle and soon becomes putty in Paula's hands. William Williams, an inhibited yet brilliant poet, sympathises with Sheila, and when the year is up he prevents Barney from taking Sheila's life by killing him. William then says "that Destiny is a wise old girl who always gets her way in the end," and on that profound thought the curtain drops.

Acting.—Louis Hayward, Joan Leslie, Richard Basehart and Virginia Field are Barney, Sheila, William and Paula, respectively, but neither is quite big enough for his or her job.

Production.—Here we have a film with a great idea, but instead of treating it with intelligence and imagination it is tossed away on a tedious, talkative tale of silly, affected and completely unreal stage and literary people. The heroine has a start of 12 months over her husband, friends and enemies, but is never able to see beyond her nose or counter the obvious, let alone reshape Destiny.

Points of Appeal.—Slight feminine angle, star and title.

Reissues

MADEMOISELLE DOCTEUR

Ambassador. British (A). Directed by Edmund Greville. Featuring Dita Parlo, John Loder and Eric Von Stroheim. 7,200 feet. Release not fixed.

MELODRAMA of revenge, with espionage as its basic element, and half of Europe as its stormy hunting-ground. The story concerns Anne Marie Lesser, a German medical student, who becomes innocently involved in espionage through the activities of Hans Hoffman, her fiancé, and when he is murdered by counter agents, she carries on, her object being revenge. The KINE., December 2, 1937, described the story as "Somewhat hackneyed, and not always too clear in the telling." However, there is a variety of surface interest which helps to counterbalance directorial indecision.

Points of Appeal.—Attractive cast, pleasing romantic interludes, and occasional thrills.

THE RAGE OF PARIS

Eros. American (A). Directed by Henry Koster. Featuring Danielle Darrieux, Douglas Fairbanks, Jun., and Mischa Auer. 7,032 feet. Release not fixed.

ROMANTIC farcical comedy concerning Nicole, an attractive French girl, who, after accepting a job as a model, enters the wrong office and commences to disrobe before a young high-powered business executive. From this point on the young man continually crops up in her everyday life until the happy ending, when he manages to engineer their marriage. The KINE., August 18, 1938, classed it as "Excellent general booking, light entertainment, with a season-ticket to certain box-office success."

Points of Appeal.—Light, but captivating, story, clever dialogue, excellent support, and attractive title.

Shorts

G.F.D.

CINEMA CLUB MAGAZINE No. 22. G.-B. Instructional. British (U). 592 feet. Release August 23, 1947.—Queen Mary visiting the Kilburn branch of the Club is one of the highlights of this children's magazine. Included is a survey of historical buildings at Penshurst and a selection of nursery rhyme tunes played by a schoolboy band.

DASHING AWAY WITH THE SMOOTH-ING IRON. G.-B. Instructional. British (U). Photographed in Technicolor. 690 feet. Release not fixed.—Another of the "Let's Sing Together" series. Featuring Leslie Woodgate and the B.B.C. Singers in the well-known children's part-song. The words are superimposed on illustrated scenes from the song, and invites the kiddies to join in the choruses. Good.

A HOME IN THE STREAM. G.-B. Instructional. British (U). 982 feet. Release March 13, 1948.—While building a dam for their sailing boat the children catch sight of an otter. John the Woodman arrives in time to explain its life and habits, and the children return home with another lesson learned. Very good.

RABBITS-RABBITS. G.-B. Instructional. British (U). 831 feet. Release January 31, 1948.—John takes the children to a glade in the forest and relates a story of a family of rabbits. Much to the annoyance of the other children, little Angela frightens the rabbits with her noisy behaviour. Very good.

HIDE AND SEEK. G.-B. Instructional. British (U). 864 feet. Release April 17, 1948.—An interesting study of the protective camouflage used by birds and insects. Here again the camera is very alert and catches its subjects in nature's process of seasonal development. Entertaining and informative material for children.

On the S.O. Fronts

BRISTOL FACES
TRANSPORT SNAG

Later Hours Set Central

Exhibitors a Poser

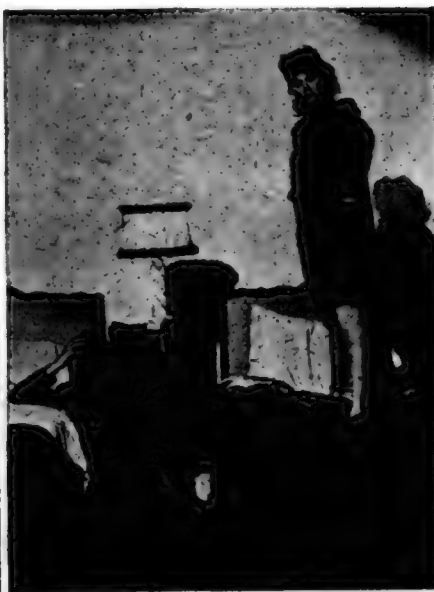
MANAGERS of central houses in Bristol who open on Sundays now have a problem to solve. The end of August saw the expiration of the Sunday opening licences granted six months ago, and from the beginning of September cinemas will open on Sundays in conformity with the conditions laid down in the licences granted under the draft Order.

One of these conditions is that cinemas shall open from 5.15 to 10.15 p.m. These hours are practically the same as they have had since Sunday opening was first permitted, but the snag lies in the fact that practically all Sunday buses do not run later than 10 p.m.

Suburban houses are not affected overmuch, but it is a matter of vital importance to central houses. Every cinema aims to give two performances during the evening, but with the last buses leaving at 10 o'clock, many patrons will not be able to see the finish of the second performance.

The licensing magistrates previously refused to make the hours from 4.30 to 9.30 p.m. in order not to attract children from Sunday school.

The staffs of central theatres will be inconvenienced; many live a good distance from the theatre and by the time the cinemas close, no buses will be available.



Franchot Tone and Lucille Ball in a scene from the marital comedy, **HER HUSBAND'S AFFAIRS**, shortly to be Trade shown by Columbia

Latest Results: "No"
at Knutsford Poll

KNUTSFORD.—Poll, August 30. In favour of S.O. 176; against, 420.

NELSON.—Town Council has received a petition with 700 signatures requesting that steps should be taken to obtain Sunday cinemas.

RADCLIFFE.—Permission to hold a concert at the Odeon, Radcliffe, on Sunday, October 5, in aid of the Radcliffe War Memorial Fund has been granted.

Columbia Has Eleven of Its Biggest
Pictures in this Country

SEVEN IN COLOUR Awaiting TRADE SHOW

ELEVEN of the biggest Columbia pictures are awaiting presentation in the coming months. The group is claimed to be one of the most powerful programmers ever lined up by the company.

Seven of these pictures are in colour. They cover a very wide entertainment range, and their star and story values represent a new box-office peak.

Heading the list is "Down to Earth," the lavish Technicolor musical co-starring Rita Hayworth and Larry Parks, which started its general release on Monday. "The Assassin," outdoor action drama in Cinecolor, is also due for early public showing.

One of the most important dramas the company has yet made, "To the Ends of the Earth," co-starring Dick Powell and Sigme Hasso, will shortly be Trade shown.

Comedy Subject

Audience-demand for comedy is said to be well catered for in "Her Husband's Affairs," co-starring Franchot Tone and Lucille Ball with Edward Everett Horton.

The picture, based on one of the most outrageously funny ideas and novel story ideas ever screened, has already been hailed by the American Trade Press as a brilliant piece of fun.

Eighteenth-century Scotland.

with its warring clans and colour and action, provides the background of the Technicolor production, "The Swordsman," starring Larry Parks and Ellen Drew, with George Macready, Marc Platt and Edgar Buchanan.

"The Lady from Shanghai" co-stars Rita Hayworth and Orson Welles in an exciting action drama, of which Welles was also author, producer and director.

Large-Scale Outdoor Drama

"The biggest outdoor drama spectacle in Technicolor Columbia have ever made" is the description applied to "The Man from Colorado," starring Glenn Ford, William Holden, Ellen Drew, under Henry Levin's direction.

Coming shortly (also in Technicolor) is "Relentless," an outdoor action subject, starring Robert Young with Marguerite Chapman and Willard Parker.

Based on the story by Alexandre Dumas, "The Prince of Thieves," in Cinecolor, presents Jon Hall with Patricia Morison, Adele Jergens, Michael Duane and Alan Mowbray in an exciting, action-filled story dealing with the adventures of Robin Hood.

"The Last of the Redskins," also in Cinecolor, is based on a story by James Fennimore Cooper and boasts a strong cast headed by Jon Hall, Michael O'Shea, Evelyn Ankers, Julie Bishop, and Buster Crabbe.

Film Trade Show Offers for August, 1947

WALTURDAW
CINEMA
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48 GERRARD ST. W.I. GERRARD 1087.

TITLE.	RENTER.	RUNNING TIME.	CERTIFICATE.	LENGTH.	STARS.	BOX-OFFICE ANGLE.	"KINE." REVIEW.	RELEASE DATE.
A assassin, The	... Columbia	88 min.	U	7,952 ft.	Randolph Scott, Barbara Britton, Dorothy Hart	First-rate Western (CO) ...	Aug. 14, 1947	Not Fixed
B irth of a Film	... Butcher's	35 min.	U	3,150 ft.	Commentary by Ronnie Waldman	Moderate quota (CO) ...	Aug. 28, 1947	Not Fixed
B rute Force	... G.F.D.	97 min.	A	8,721 ft.	Burt Lancaster, Hume Cronyn, Charles Bickford	Classic box office "thick-sar" (NO)	Aug. 7, 1947	Not Fixed
C aptain Boycott	... G.F.D.	93 min.	A	8,367 ft.	Stewart Granger, Kathleen Ryan, Cecil Parker	Excellent general booking (O) ...	Aug. 28, 1947	Oct. 27, 1947
C ity Speaks, A	... G.F.D.	69 min.	U	6,210 ft.	Commentaries by Valentine Dyal, Deryck Guyler, A. Grandison	Excellent interest subject for the family (OO)	Aug. 14, 1947	Not Fixed
C opacabana	... United Artists	91 min.	U	8,276 ft.	Groucho Marx, Carmen Miranda, Steve Cochran	Attractive light booking (CO)	Aug. 21, 1947	Not Fixed
C orpse Came C.O.D., The	... Columbia	85 min.	A	7,783 ft.	George Brent, Joan Blondell, Adele Jergens	Overdressed title and star booking (O)	Aug. 14, 1947	Not Fixed
D angerous Venture	... United Artists	60 min.	U	5,361 ft.	William Boyd, Andy Clyde, Rand Brooks	Very moderate Western support (OO)	Aug. 21, 1947	Not Fixed
D ouce	... G.F.D.-French	95 min.	A	7,600 ft.	Odette Joyeux, Madeleine Robinson, Roger Pigaut	Fair booking for advanced halls (NO)	Aug. 21, 1947	Not Fixed
E arly One Morning	... British-Australasian	34 min.	U	3,050 ft.	...	Handy quota-length fill-up (CO)	Aug. 7, 1947	Not Fixed
E yes That Kill	... Butchers	56 min.	A	5,100 ft.	Robert Berkeley, Sandra Dorne, William Price	Crude, absurdly pretentious quota (C)	Aug. 28, 1947	Not Fixed
F ag End	... Grand National	34 min.	U	3,075 ft.	Claude Allister, Gene Gerrard, Pamela Stirling	Acceptable quota fill-up (CO)	Aug. 21, 1947	Not Fixed
F alcon's Adventure, The	... RKO-Radio	62 min.	A	5,546 ft.	Tom Conway, Madge Meredith, Ed. S. Brophy	Good general support (C) ...	Aug. 7, 1947	Sept. 1, 1947
F leets	... M-G-M	102 min.	A	9,197 ft.	Esther Williams Akim Tamiroff, Ricardo Montalban	Technicolor feast mainly for the family and populars (CO)	Aug. 7, 1947	Sept. 22, 1947
G unman's Code	... G.F.D.	55 min.	U	4,865 ft.	Kirby Grant, Jane Adams, Fuzzy Knight	Safe Western support (CO)	Aug. 14, 1947	Not Fixed
H ill of Donegal, The	... Butchers	83 min.	A	7,717 ft.	Dinah Sheridan, James Etherington, Moore Marriott	Good British programmer and title booking (C) ...	Aug. 28, 1947	Not Fixed
H oliday Camp	... G.F.D.	96 min.	A	8,786 ft.	Flora Robson, Dennis Price, Jack Warner	Capital star booking (C)	Aug. 7, 1947	Sept. 15, 1947
H oppy's Holiday	... United Artists	59 min.	U	5,385 ft.	William Boyd, Andy Clyde, Rand Brooks	Very moderate "outdoors" (CO)	Aug. 14, 1947	Not Fixed
J assy	... G.F.D.	101 min.	A	9,154 ft.	Margaret Lockwood, Patricia Roc, Dennis Price	Capital general booking (C) ...	Aug. 14, 1947	Sept. 8, 1947
J im the Penman	... New Realm	56 min.	A	4,895 ft.	Mark Dignam, Beatrice Kane, Alec Ross	Reliable title and quota attraction for the masses and sticks (O)	Aug. 21, 1947	Not Fixed
L awless Breed	... G.F.D.	57 min.	A	5,042 ft.	Kirby Grant, Jane Adams, Fuzzy Knight	Reliable pocket serial (O) ...	Aug. 7, 1947	Not Fixed
M aking the Grade	... New Realm	34 min.	U	3,100 ft.	Tommy Handley, Jessie Matthews	Handy full quota fill-up (CO)	Aug. 28, 1947	Not Fixed
M an's Country	... New Realm	52 min.	U	4,698 ft.	Jack Randall, Marjorie Reynolds, Walter Long	Small hall Western (CO)	Aug. 28, 1947	Not Fixed
M aster of Bankdam	... G.F.D.	105 min.	A	9,452 ft.	Anne Crawford, Dennis Price, Tom Walls	Capital booking for the family and populars (C)	Aug. 21, 1947	Sept. 29, 1947
M erton of the Movies	... M-G-M	82 min.	U	7,637 ft.	Red Skelton, Virginia O'Brien, Gloria Grahame	Reliable rib-tickler (CO)	Aug. 7, 1947	Not Fixed
P hantom Creeps, The	... G.F.D.	67 min.	A	6,036 ft.	Bela Lugosi, Robert Kent, Dorothy Arnold	Mediocre hair-raiser for the unsophisticated (C) ...	Aug. 7, 1947	Not Fixed
P lenty Questions	... Butchers	36 min.	U	3,300 ft.	Commentary by Gerry Wilmot	Moderate quota fill-up (OO)	Aug. 28, 1947	Not Fixed
R amuntcho	... Film Traders-French	93 min.	U	8,500 ft.	Louis Jouvet, Francoise Rosay, Cambo	Excellent advanced hall booking (C)	Aug. 14, 1947	Not Fixed
R olling Home to Texas	... New Realm	60 min.	U	5,436 ft.	Tex Ritter, Slim Andrews, Virginia Carpenter	Very moderate horse opera (CO)	Aug. 21, 1947	Not Fixed
R usters' Round Up	... G.F.D.	56 min.	U	5,069 ft.	Kirby Grant, Jane Adams, Fuzzy Knight	Safe small hall "outdoors" (CO)	Aug. 7, 1947	Not Fixed
S econd Chance	... 20th Century-Fox	62 min.	A	5,650 ft.	Kent Taylor, Louisa Currie, Dennis Hoey	Attractive double bill (C) ...	Aug. 21, 1947	Not Fixed
S lave Girl	... G.F.D.	79 min.	U	7,168 ft.	Yvonne de Carlo, George Brent, Broderick Crawford	Very ticklish title and star booking (CO)	Aug. 21, 1947	Not Fixed
S omething in the Wind	... G.F.D.	89 min.	A	7,995 ft.	Deanna Durbin, Donald O'Connor, John Dall	Congenial and commendable star booking (C)	Aug. 28, 1947	Oct. 20, 1947

	M-G-M.	...	86 min.	A	7,777 ft.	William Powell, Myrna Loy, Keenan Wynn	Capital general booking (C) ...	Aug. 14, 1947	Oct. 13, 1947
S ong of the Thin Man	...	Grand National	35 min.	U	3,040 ft.	Jack Train, Ronnie Waldman, Olive Sloane	Capital general fill-up (CC) ...	Aug. 14, 1947	Not Fixed
W hat's Yours?	...	G.F.D.	61 min.	U	5,518 ft.	Don Porter, Robert "Buzzy" Henry, Lois Collier	Very modest "second" (CC) ...	Aug. 7, 1947	Sept. 22, 1947
Y outh In Sport	...	Butcher's	36 min.	U	3,224 ft.	Commentary by Lionel Marson.	Make-shift quota (CC) ...	Aug. 28, 1947	Not Fixed
REISSUES									
B eau Chumps	...	Grand National	39 min.	U	3,575 ft.	Oliver Hardy, Stan Laurel	Handy second for the family (CC) ...	Aug. 21, 1947	Not Fixed
Black Swan, The	...	20th Century-Fox	83 min.	A	7,375 ft.	Tyrone Power, Maureen O'Hara, Laird Cregar	Excellent revival for the masses (CC) ...	Aug. 14, 1947	Not Fixed
C ystal Ball, The	...	International	81 min.	U	7,323 ft.	Ray Milland, Paulette Goddard, Virginia Field	Good light booking for all classes (C) ...	Aug. 21, 1947	Not Fixed
For Whom the Bell Tolls	...	Paramount	125 min.	A	11,217 ft.	Gary Cooper, Ingrid Bergman, Katina Paxinou	Excellent general booking (C) ...	Aug. 21, 1947	Not Fixed
F aternally Yours	...	Grand National	55 min.	U	5,950 ft.	Oliver Hardy, Stan Laurel, Charley Chase	Good light booking for family halls (CC) ...	Aug. 28, 1947	Not Fixed
J ericho	...	G.F.D.	77 min.	U	6,996 ft.	Paul Robeson, Henry Wilcoxon, Wallace Ford	Handy reissue for the family (C) ...	Aug. 14, 1947	Not Fixed
M elody for Three	...	Grand National	67 min.	U	6,035 ft.	Jean Hersholt, Fay Wray, Schuyler Standish	Good popular family booking (CC) ...	Aug. 21, 1947	Not Fixed
M illionaire Playboy	...	Grand National	64 min.	U	5,850 ft.	George O'Brien, Beatrice Roberts, Willard Robertson	Good two-feature programme revival for the masses (CC) ...	Aug. 14, 1947	Not Fixed
S outh American George	...	Columbia	91 min.	U	8,300 ft.	George Formby, Linden Travers, Enid Stamp-Taylor	Star comedy bet for the masses and family (CC) ...	Aug. 14, 1947	Not Fixed
Stage-Door Canteen	...	A.B.F.D.	79 min.	U	7,156 ft.	Lon McCallister, Cheryl Walker, William Terry	Novelty entertainment for the majority (CC) ...	Aug. 7, 1947	Not Fixed
Stars Look Down, The	...	Grand National	100 min.	A	9,090 ft.	Michael Redgrave, Margaret Williams	Outstanding booking for all (NC) ...	Aug. 21, 1947	Not Fixed
They Meet Again	...	Grand National	64 min.	U	5,890 ft.	Jean Hersholt, Emyln Williams	Moderate revival for the family (CC) ...	Aug. 21, 1947	Not Fixed
This Gun for Hire	...	Paramount	81 min.	A	7,259 ft.	Robert Baldwin, Veronica Lake, Robert Preston, Alan Ladd	Good revival for the majority (NC) ...	Aug. 21, 1947	Not Fixed
Under Your Hat	...	Grand National	79 min.	U	7,110 ft.	Jack Hulbert, Cicely Courtneidge, Leonora Corbett	Good British revival for the majority (CC) ...	Aug. 14, 1947	Not Fixed

(CC) Excellent for Children.

* A British Picture.

(C) Suitable for Children.

† In Colour.

(NO) Not for Children.

In South Africa

RANK TO MAKE FILM OF VOORTREKKERS

M-G-M Circuit to Show Goldwyn Output

THE Rank Organisation is planning an historical film to be made in South Africa with the Voortrekkers as the most likely theme.

John Tunstall, director of "The Yellow Canary" and "Tawny Pippit," accompanied by cameraman Linton Westmoreland, arrived in Cape Town this week to make preliminary arrangements. He refused to comment on the project beyond the fact that the film had been in hand for some while.

Mr. Westmoreland's last location job was for "Men of Two Worlds," which is currently showing here on the 20th Century Circuit.

The M-G-M Circuit in South Africa will show all Samuel Goldwyn's major releases. Immediate releases under this deal will include "The Best Years of Our Lives," "The Kid from Brooklyn" and "The Princess and the Pirate."

The South African actress, Moira Lister, who has made good in London as a protégé of Noel Coward, has been signed up on a five years' contract for Paramount. Her first picture is "So Evil My Love," shooting for which has just finished at Denham.

"Colour" Protest

Strong protests have been made by local coloured authorities at the documentary film, "Towards To-morrow," recently completed by the State Information Office for local and overseas screening. Purpose of the film was to show what the Government and other authorities are doing to better the lot of the Cape coloured people, but it is alleged that only the lowest elements are depicted, showing the coloureds to the world in the worst possible light.

P. Eugene Hatton, for several years popular manager of the Plaza, Cape Town (Union Theatres), has left for England on recuperation leave after a severe illness. His place will be taken by E. Pain.

U.-I. to Have Three in West End

Within the next few weeks, G.F.D. will present three new top-rank Universal-International pictures in the West End of London.

The Mark Hellinger production "Brute Force," starring Burt Lancaster, Hume Cronyn and Charles Bickford, will open at the Tivoli, Strand, on September 7. Deanna Durbin's new comedy, "Something in the Wind," will go into the Leicester Square Theatre on September 18, and "Ivy," Sam Wood's adaptation of Marie Belloc-Lowndes' novel, starring Joan Fontaine, Herbert Marshall, Patric Knowles and Richard Ney, goes to the Odeon, Leicester Square, on September 25.



Lizabeth Scott and Burt Lancaster two of the stars of Hal Wallis's *DESERT FURY* which is to be given a premiere at the Plaza, London, on September 17

EIRE OFFICIALS TO SEE "BOYCOTT"

GALA SHOW AT DUBLIN

MEMBERS of the Eire Government and other notable Irish personalities have accepted invitations to be present at a gala premiere of the Individual picture, "Captain Boycott," which is to take place at the Theatre Royal, Dublin, on Saturday, September 13, at 8 p.m.

Frank Launder and Sydney Gilliat, co-producers together with G.F.D. executives and, if their professional engagements permit, members of the cast, including Stewart Granger, Kathleen Ryan, Cecil Parker and Mervyn Johns, will fly to Dublin.

Al Bollington, organist at the Odeon, Tottenham Court Road, who will also attend, will present a special organ interlude.

Middlesex to Recruit

Nurses by Film

The Ministry of Health has been approached by the Middlesex County Council with a view to ascertaining whether the Ministry will be prepared to contribute towards the cost of a film dealing with the work and development of the County Hospital.

It is considered that such a film would be useful publicity in regard to the recruitment of nurses.

Children's Clubs will Help

National Larder

In conjunction with the National Rose Hip Products Association, a joint effort is to be made by the combined members of the Gaumont-British Junior Clubs and the Odeon National Cinema Clubs to gather a bumper crop of Rose Hips, which contain a larger percentage of Vitamin C than any other berry.

Each Children's Cinema Club will begin collecting Rose Hips from now until mid-October, bringing them along to their Saturday morning shows.



Deanna Durbin

Donald O'Connor
in his first picture since his return from the Forces

John Dall

Something

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Will Managers Be Directed to Industry if Kinemas Close?

"YES," SAYS BUTCHART, BUT S.C.M. IS ASKING FOR CLARIFICATION OF POSITION

MANAGERS of theatres which may close as the result of the *ad valorem* duty may be directed into industry. This is the interpretation put upon the present regulations by Sam Butchart, general secretary of the Society of Cinema Managers. The matter has already been taken up by the S.C.M. executive with the Ministry of Labour. The Society has asked for the position to be clarified or adjusted.

Meanwhile, branches of the S.C.M. are concerned with the effect of the duty upon managers. If, as anticipated, it may cause the closing down of kinemas. The problem was discussed at last week's meeting of the Bristol branch of the S.C.M., at which Martin Newman presided.

N. Matthews pointed out that if some kinemas were going to close down, managers would be bound to suffer. Managers, he said, were not insurable, and he would like to know what was going to happen; would they be directed into industry?

"Grim Matter"

Another member thought the position certainly looked grim.

C. V. FRENCH said he agreed the position was serious, but he did not think that managers would be thrown out of their jobs as some speakers had suggested.

It was finally agreed that the matter should be placed on the agenda for the next meeting, which it was essential that every member should attend.

The CHAIRMAN referred to the small attendance at the meeting.

A. G. HARMAN said some of the members present that day had travelled up to 50 miles to be present, while others who only had to come a short distance had not turned up. Members who did not attend meetings were enjoying the benefit of the work of those who did attend. He felt very strongly on the matter.

It was decided that copies of the minutes of meetings should be circulated to members and that every member should receive a notice of a meeting a week before it took place.

The BRANCH SECRETARY (W. Humphries) read letters from circuit controllers in which they agreed to give every facility to their managers to attend meetings of the branch.

Mr. Humphries was appointed representative on the Bristol Area Committee of the C.T.B.F.

Northern Circuit Expands

With the acquisition of the lease from Arthur Hall, of the Tivoli, Talbot Square, Fylde Cinemas, Ltd., of which J. F. Emery, J.P., is managing director, now control six kinemas in Blackpool.

With a seating capacity of 1,000, the Tivoli occupies the site of the old Theatre Royal, one of Blackpool's first entertainment houses.

N.-Western Dance

Arrangements have been made by the Society of Cinema Managers (North Western branch) for a dance to be held at Reece's Restaurant, Liverpool, on September 24. There will be dancing from 8.30 p.m. to 2 a.m., the licensing justices having granted an extension owing to the late hours worked by cinema managers.

Hollywood Stepping-Up Use of Colour

CINECOLOR INCREASINGLY POPULAR—12 COMPLETE

HOLLYWOOD will complete more feature colour films this season than during any previous period. Reports from the U.S. show that 36 Technicolor features have either been completed or are in production for 1947-48 release. Sixteen further Technicolor films will be started in the next few months for 1948 release.

During the previous releasing year there were only 26 Technicolor features distributed.

These statistics are shown in the latest company-by-company programme schedules: but New York correspondents were this week contemplating the possible slashing effect of Britain's new duty restrictions.

Should there be a change in the present import crisis and the U.S. release programmes carry on as normal, the sudden increase in the use of colour will create considerable processing problems for British Technicolor which is still without all the facilities the company needs to meet the demands on its service.

U.S. writers are predicting a large increase in the use of the two-colour process, Cinecolor. Twelve Cinecolor features have been completed to date.

Licensed for Three Months Only

Hythe Town Council has renewed the cinema licence of the Grove Kinema, owned by London and Provincial Cinemas, for three months only.

A recent inspection had revealed that the projection box still did not comply with regulations, although the attention of the management had been drawn to it some time ago.

New B.F.I. Governor

Campbell Stephen, M.A., B.D., B.Sc., M.P., has been nominated by the Secretary of State for Scotland to serve on the governing body of the British Film Institute in place of Lieut.-Col. Sir Thomas Moore, C.B.E., M.P., who has resigned recently owing to pressure of work.

Sixty-three years old, Mr. Stephen is Labour M.P. for Camlachie, Glasgow, and has represented the constituency since 1922, except for the period 1931-1935.



Don Ameche and Catherine McLeod in the Republic turf drama, *WILL TOMORROW EVER COME?* a forthcoming British Lion release

Americans Look to Canada for Increased Playing Time

FROM THE "KINE'S." TORONTO CORRESPONDENT

ONE effect of the imposition by Great Britain of the *ad valorem* duty on films will be a more intensive drive for Canadian screen time for U.S. product.

Unless restrictions are applied by the Dominion, the KINE. Toronto correspondent anticipates that Canada will loom larger in the foreign distribution arrangements of Hollywood pictures.

The adverse trade balance between Canada and the United States has caused the opening of negotiations for a half-billion dollar credit-loan to halt the falling Canadian dollar. In addition, the Canadian Cabinet is expected to consider restrictive measures on imports from the States while encouraging merchandise from Britain. There is a hint of restrictive measures on the export of Canadian funds to the States. All of these steps could immediately affect the American film industry adversely.

The Fairlawn which opened on August 14 is the first kinema to be erected in the Ontario capital by Odeon Theatres of Canada. Howard Elliott is the manager and the opening attraction was "Green for Danger."

"Odd Man Out" had a two-week hold-over at the Imperial, the largest kinema in Toronto.

Two independent theatres opened last week at Ottawa. One is the Linden, which has been constructed by Casey Swedlove, former proprietor of the Little Theatre, and the other is the Elm-dale, which will be owned and operated by Zumar Bros.

A theatre project at Sudbury, Ont., has been called off by McKim Theatres, because of labour conditions and cost of materials. Premier Theatres, which is operated by Allens of Toronto, will build a theatre in Cobourg, Ont., to replace the Capitol there. The Allens have started actual construction of a \$150,000 theatre in the Willowdale suburb of Toronto.

Portsmouth Club to Hold Film Exhibition

A grand film exhibition has been arranged by the Portsmouth Film Club to take place for three days commencing September 11. It has been organised to raise funds for the club and the Lord Mayor's Royal Portsmouth Hospital Fund.

Don Esmond, president of the club, would be glad to hear if any KINE. reader would be prepared to loan stills of films from the year 1925 to 1930 for the occasion. His address is 78, Marmion Road, Southsea, Hants.

Theft of Film was "a Stupid Prank"

"A stupid prank" was Blackpool C.I.D. comment on the theft on August 24 of a newsreel film left by a van driver in the entrance of the Palladium, Waterloo Road, South Shore. The transit case was later found in a shelter, and the 750 ft. of film unrolled on spare ground nearby and set alight at both ends.

Manager H. W. C. Robins had to borrow another newsreel.

Blackpool Sees a Local Newsreel

First local newsreel for many years recently attracted crowded houses to the Dominion, Bispham, Blackpool. It was the first official film of the annual Bispham Gala to be taken in its 52 years' history. Laurence Lee was cameraman, and A. A. Allen, manager of the Dominion, recorded the commentary, which he wrote jointly with J. W. Walker, a gala official.

Jay I. English, permanent-staff architect of Odeon Theatres of Canada, was accidentally drowned in Gull Lake, Muskoka, last week. English, 46 years of age, was staff architect for Famous Players before quitting for Odeon in 1941.

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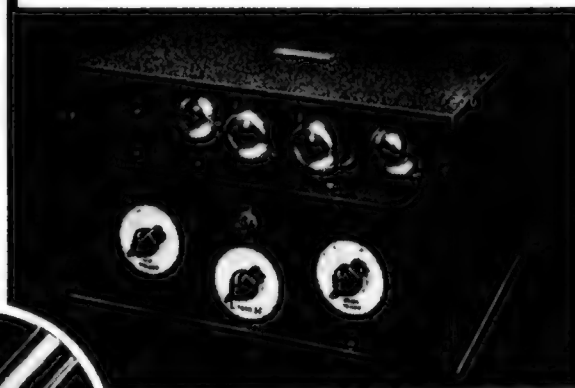
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MANAGEMENT

by THE MANAGER



Hats Off to Our Wives—the Unpaid Members of the Staff

WEEK after week I write, in my selfish egoism, about managers, their hopes, their complaints, and their conditions. By way of reproach, I have received a letter that is akin to a human document. It is from a manager's wife, who shall be nameless, because she reveals the way in which she helps her husband in his business (most of them do, but we seldom admit it). This lady lives in the Midlands, not because she wants to, but because a soulless circuit sent her husband there, and she voices the sentiments of all these women who seldom see their husbands except in the bedroom or on days off.

She writes: "Having the distinction of being a cinema manager's wife, may I say a few words, as we never seem to get a mention, but really should be on the salaried staff? We leave our friends and relations to settle far away in some small industrial town, perhaps. We are both fathers and mothers to our children; we console our husbands when days are hot and sunny (the weather we like). We know they prefer winter all the year round. On busy days we leave our household tasks to run with food to sustain our man if the cinema is fairly close.

She goes on to say: "We have to know what business the opposition is doing, and whilst watching a film must also be counting the vacant seats. But at night, round about 11 to 11.30, we really come into our own. Our man (while eating his cooked supper) recounts the day's business, and we must listen, bright-eyed and fresh, without interruptions, but secretly hoping that he will soon dry up and come to bed."

Let that be a warning to you chaps who take home too much of your business. Then she asks: "Can't anyone print a few kind words about us; it would comfort and cheer us through the years to come, and help us to retain our sense of humour."

Here they are, lady, and never have I written words more sincerely. This woman is absolutely right in all she says, and I admit that we managers tend to forget the hard lot of our wives. In some small mitigation of our offence in marrying, and sentencing our wives to a lifelong semi-detachment, I must remind the ladies that our hours are a bit shorter nowadays. Further, I advise them to consult their colleagues on the shopping queues, whose husbands work normal hours. They will no doubt find that there are some disadvantages in having a husband home to lunch every day, and making the house untidy from half past five onwards. They have one other advantage over their sisters, they do know where their husbands are till a late hour every night. That's more than lots of women can say!

Joking apart, I do wish to record that we managers really appreciate the self-sacrifice and assistance of their helpmates.

S.C.M. General Meeting

THERE is a London general meeting of the S.C.M. on or about September 21, I understand. That's fine. No doubt the stewards will then give an account of their stewardship. I hope members will attend in strength and will have something to say when they get there. The officers won't mind, and a lot of things should be cleared up if they do so.

By the way, our worthy negotiators have

clamped down on news about negotiations regarding income tax allowances for dress-clothes.

Yes, we must go to that meeting, and show the executive that the body of the kirk is alive and, in fact, kicking.

"Birth of a Baby"

THIS film is certainly a turn up for the book. After doing peak business in the West End and several suburban houses I understand this is now a circuit booking where permissible. It is already having repercussions in the most unexpected ways.

Already I see advertised on London hoardings the play "Tainted Goods." This is a good play, certainly, a money spinner admittedly, but let me reiterate my recent words that I hope the success of "Birth of a Baby" will not be misinterpreted, and assumed to be a demand by the public for this form of entertainment. If we do, I'm afraid we will come unstuck. Let us be content with this as a novelty revival, and not as the beginning of a cycle of similar films.

No Admittance, Patrons

IN another letter, a South London patron takes a poor view of managers generally. If the facts as stated by him are correct, and I can see no reason to doubt his veracity, then I'm not surprised.

He says: "On Wednesday this week at 8.33 p.m., arriving at a cinema one minute after the published starting time of the last showing of the film 'Dear Murderer,' I was confronted by a board which said: 'Closed—No Admittance.'"

"No managers being available, I was told by the foreman that a new L.C.C. ruling has it that no one be admitted a quarter of an hour after the last film has got going. Without splitting hairs, I was at the most two minutes late for the start of the film; even so, I was not soon enough for the people in charge of this theatre."

He goes on to say that the foreman agreed that the board was up too soon, and presumably gained admittance. He winds up by asking: "Must one in future beg for admission to a last showing of a main feature as well as paying for it? It strikes me as a rather pathetic way to sell films."

Now, we don't want that sort of thing to happen, especially nowadays, when patrons are not so easy to come by. First let me assure this reader-patron that refusal to accept money for admission is not a characteristic of managers generally. I must also say that the alleged statement by the foreman about a new L.C.C. ruling governing the opening hours of the pay-box is, to the best of my knowledge, absolutely wrong. One of the few phases of our business over which licensing authorities have not claimed control is our right to collect money from our patrons up to midnight, or 11 o'clock, anyway.

Every well-run cinema can organise the sale of admission tickets within a couple of minutes, right up to closing time. For patron-readers, I can say on behalf of all managers that we are only too glad to get your money, and the worst you should expect is a slight delay in the issue of the tickets.

I did hear recently of a case where a manager covered late admissions with a composition of transfers of various denomina-

tions. For the benefit of trainees, I must state that this is entirely contrary to the regulations and will ultimately lead to a most unpleasant argument with Customs and Excise. I hope my correspondent didn't write to the manager's employers. If he did, I should think that the manager's head will be duly delivered on a charger.

Tax on Foreign Films

THE tax controversy goes on, and there is no indication that the Government will make a concession. Whatever happens, cinemas will keep open, but the time is fast approaching when you will have to prove yourselves real managers; not immediately, perhaps, but in six months' time, when the shoe begins to pinch.

Our predecessors made entertainment for the masses with far more primitive facilities than are available to us, and now is a chance—conceived in misfortune, but none the less a chance—for managers to reveal their calibre as showmen. I'm afraid we'll often have to forget about the 48 hours we're supposed to work; but conceiving and developing new ideas is more fun than just plain work, so I don't take too dim a view of the situation.

It will be a case of providing sufficient goods to sell rather than just selling our wares. Exhibitors can't all book International Ballet like the State, Kilburn, but there may be a local ballet club just longing to produce a show for you. Old showmen will remember the lecturers—Tommy Padden and the like—we used to have in silent film days. Is there any way of reviving a modified form of that sort of show? I can't think of one, but there may be. Anyway, let's hear how you are proposing to cope with the situation.

Free Seats

I HAVE a suspicion that when I have no more strength to argue and I'm spending the twilight of my days in Glebelands—if they'll have me—then my successor as "The Manager" will mention me once in a while. That is really wistful, wishful thinking. There are two main themes running through my columns which I feel will always be identified with my writing; one is a violent antagonism to exploitation competitions of all kinds, and the other is pronounced reluctance to dish out complimentary tickets. This may well be because of my upbringing. I have tried in many ways to dispel a quite common fallacy that free seats are largesse to be distributed by the manager *ad lib.* for every trifling service rendered.

The selling of seats is our only revenue, and seats should be treated with the respect to which a producer of cash is entitled. It is only by making them hard to get that we can maintain the cinema stock in the local market. We must always remember that we're dishing out our employers' cash when we give away these perquisites.

How often have you taken over a cinema and been approached by dozens who were "obliged" by the last manager? I'm not being smug about it—my local greengrocer often gets a couple, but I am trying to remind readers that free seats easily got are harmful to the cinema, and no good for your own reputation, especially after you have left a town.

SHOWMANSHIP

Chester Team Wins Company of Showmen's August Award

THE Company of Showmen's £5 prize for the month of August has been awarded to G. S. Jolliffe, Odeon, Chester. In deference to Jolliffe and his desire to give recognition to the work of his two very capable assistants, A. H. James, assistant manager, and G. H. Harrop, trainee, perhaps I should say it has been won by the Chester team.

In submitting details of the exploitation campaigns carried out by the team, Jolliffe has always insisted that they have been the result of the combined efforts of the trio; and on one occasion took me to task for omitting to give credit to his two aides-de-camp. I must say I admire this spirit.

Teamwork is a very important factor in successful management, and I would say that under Jolliffe's influence it has been developed to a high degree of efficiency, judging by the results that have been achieved at Chester.

The Team, as I shall hereinafter refer to the trio, has been knocking at my door for some months. A very high level of consistently good work has been maintained and on two or three occasions the Team has only just missed the monthly prize.

During August, mentions have been secured in the past three issues of the KINE. The campaign for "Notorious," described in the August 28 issue, was the deciding factor in making the award.

Jolliffe hit upon the idea of inscribing the title of the film on the side of loaves of bread, inspired, he says, by the well-known Hovis practice. It was one thing to conceive the idea, but still more difficult to carry it out. However, after a wide search for suitable metal plates, and a frantic search for a panel beater to execute the lettering, the Team unearthed both, and persuaded a local bakery firm to include the lettering on loaves baked during the week of the film's screening.

This, I consider, was a brilliant piece of work. It ensured that the notice of the Odeon programme went into a large proportion of Chester's homes and also into a local military camp which is served by the bakery.

In addition, the Team put over a well-balanced campaign for "Black Narcissus," and organised a stunt which secured a good Press for "Take My Life."

WARNER BROS., I hear, has put into effect a new nationwide 48-sheet poster campaign as the latest development in the company's selling drive. The campaign is first being applied to "Nora Prentiss," the Ann Sheridan picture which has just played Warner Theatre, Leicester Square, and to "Deception," the Bette Davis drama to be released on October 20.

Paper limitations confine the supply to eight or nine pictures for 1947-48. Later it is hoped to cover the whole schedule. As far as possible, the release of pictures chosen for

the billboard drive will be spaced out so that each poster is displayed for about six weeks.

This poster campaign is the second big new showmanship move by Warner Bros. Recently details were made known of the deal between M-G-M, Warners, A.B.C. circuit and Radio Luxembourg by which the radio station regularly publicises new Metro and W.B. product and covers current A.B.C. attractions.

Liverpool Gymnastics

"So Well Remembered" was well publicised by R. A. Dwyer, Odeon, Liverpool. Composite pages were obtained in four newspapers catering for outer Liverpool districts, and, together with editorial matter in other newspapers, the amount of free publicity obtained totalled about 530 column inches.

A "So Well Remembered" dance was held at the Grafton Ballroom, Liverpool, and across the band platform was a 20 ft. by 3 ft. banner announcing the programme. Liverpool Boys' Association co-operated with Dwyer and loaned about 60 photographs showing its various activities; these were displayed in the foyer, the angle being "So Well Remembered—the days of our youth." The Gordon Working Lads' Institute sent along a team of boys for a seven-minute gymnastic display on the stage on the Wednesday and Saturday.

Four tie-ups were also arranged.

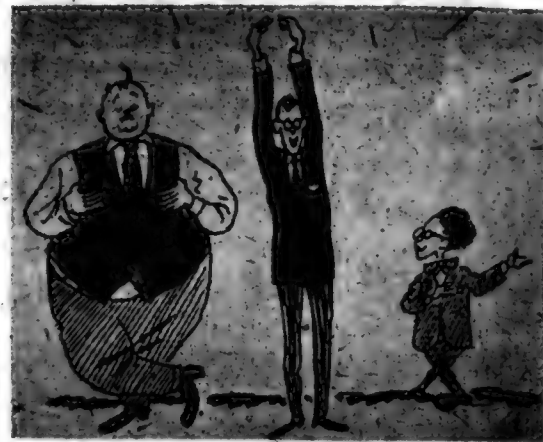
Universal Appeal

WHEN the Manchester Watch Committee passed "Nicholas Nickleby" for universal exhibition, Charles Smith, Odeon, Whalley Range, contacted the local schools and arranged for 1,300 schoolchildren to attend a special performance.

At a nearby school he arranged an essay competition on the film, and supplied several Dickens' books for prizes. The foyer and pay-box show windows were prepared with stills, scrap-book brochures and varied volumes of Dickens' works.

Brighton and Hove Personals

AN enthusiastic reception was given to Anna Neagle when she made personal appearances at the Granada, Hove, and Savoy, Brighton, recently. Miss Neagle was accompanied by Herbert Wilcox, and the personal appearances were primarily in connection with "The Courtneys of Curzon Street," but, by a



The Chester team acknowledge the August award. A. H. James, assistant manager; G. S. Jolliffe, manager; G. H. Harrop, trainee

happy coincidence, the day, August 1, was also the anniversary of the couple's wedding-day.

Miss Neagle was introduced to the Granada audience by Herbert Wilcox, and sang a number of songs, accompanied on the piano by Cyril Baker. Similar proceedings were adopted on the stage at the Savoy.

Frank B. Prior was responsible for the organisation of these personal appearances, assisted at the theatres by Mr. Quantrell, manager of the Granada, and Mr. Sadler, manager of the Savoy, who are to be congratulated on their handling of the detail work at their theatres.

Bristol Interlude

A POPULAR feature of the programme at the New Palace, Bristol, is the frequent inclusion of a musical interlude. Arranged by Jack Hartland, the New Palace organist, the fact that the vocalist is invariably a local singer adds to the attraction.

The interlude opens with Jack Hartland at the Christie organ, and after he has played a couple of numbers the voice of the singer, who is unseen, comes from behind the curtains and joins in the finale of the last number he is playing. This concluded, the curtains open and the singer is seen standing at the mike; introduced by him, she then sings a couple of songs to his accompaniment.

Mr. Hartland selects all his vocalists from within the city, and, except for occasional return visits, uses a fresh vocalist for each week's interlude.

A Free View

A TELEVISION set, loaned by a local radio dealer and placed in the circle lounge at the Ambassador, Hendon, was one of the attractions which relief manager D. B. Williams, and assistant, G. M. Gangloff, used for "The Brothers."

Patrons and members of the public were invited by posters and screen advertising to view the televised programmes.

Foreman P. Shaw arranged attractive displays in three local bookshops, and non-sync. music from the film was played before playdate.

Local Colour

LOCAL associations enabled W. K. Moore to secure publicity for "Nicholas Nickleby" at the Odeon, Bishop Auckland. In a little village nearby exists the courtyard and ill-famed pump of the original "villa" of Dotheboys Hall, which appeared in the film.

Photographs of these places were obtained, and large prints were displayed in shop windows, along with suitably worded cards. The principal lending library and local Press co-operated with additional information.

An Opportunist

J. E. WALKER, assistant manager, Odeon, Chesterfield, whilst acting as relief manager at the Regent, Hinckley, was quick to see box-office possibilities in the fact that a local dance orchestra had won the "Melody Maker" Midland Counties Dance Band Championship. The contest took place at Leicester and on the following Monday evening the leader of the orchestra was presented with the cup on the Regent stage. The orchestra also appeared and played the three numbers which won the award.

Publicity by the Foot

WHAT do you do when your shoes come back, repaired, from the cobblers? More often than not, I bet you look at the soles and heels to see how well they have been repaired. This quite normal reaction



"Wild Harvest"

Tractors and other farming implements were exhibited at the Odeon, Chadwell Heath, Essex, during the showing of WILD HARVEST (Paramount). It was the result of a tie-up arranged by E. C. Carter with Fords & Reynolds, of Dagenham, and the local branch of the Women's Land Army.

was utilised by G. S. Jolliffe and his Odeon, Chester, team for an inexpensive boost for "The Shocking Miss Pilgrim."

The team secured the co-operation of a local cobbler, who agreed to frank the soles of all repaired boots and shoes with a notice of the Odeon's attraction.

Similarly, a grocer's shop was also provided with a rubber stamp with which to stamp details of the programme on paper bags, etc.

Meanwhile, a butcher's van, adorned with poster publicity, was delivering the goods throughout the town. Posters were also exhibited at the local Fair and Royal Agricultural Show.

Cardiff Contest

A. J. BROWN, Empire, Cardiff, introduced a popular competition in connection with "Dead Reckoning." Over 5,000 leaflets were distributed, inviting competitors to submit lists of three-lettered words which could be derived from the letters in the film title.

Response was prompt, and over 1,500 entries were received and judged by the editor of a local newspaper, who also devoted considerable Press publicity to the campaign. A number of old keys, with labels attached, were distributed throughout the city, which entitled the recipients to free admission. Store tie-ups and front-of-house displays completed the campaign.

Carnival in Runcorn

JACK CAMPBELL recently ran a highly successful "Grand Carnival Week" at the Scala, Runcorn.

The programme was divided into two main events: A "Radio Cash Quiz," complete with question-master and Dance Band; and a "Miss Runcorn, 1947," competition. A local dignitary and a member of British Lion's Liverpool branch judged the competition, and the Mayor and Mayoress presented the prizes during the Saturday evening performance.

Press publicity and displays by seven shops completed the programme.

Unsympathetic Role

C. G. HIGHAM'S first task on appointment as manager of the Peckham Odeon was to put over the personal appearance of Albert Lieven as an exploitation stunt for "Frieda" (G.F.D.).

As he had played the unsympathetic rôle of the Nazi in the film, Lieven might be regarded as a strange choice for a "personal," and the fact that he is growing a beard for his next rôle did not help. Nevertheless, he proved a most agreeable visitor who attracted a great crowd. He was welcomed by the Mayor of Camberwell.

Two for One

G. W. HURT, Odeon, Temple Fortune, gave timely warning to the district for "So Well Remembered," and at the same time drew attention to the national fuel situation. In the showrooms of the Hendon district electricity dept., a large display urged the public to conserve as much fuel as possible for the coming winter, but to expend as much energy as possible to visit the Odeon.

A local bookshop displayed the novel of the film with appropriate theatre publicity, and a neat foyer and front-of-house display completed the programme.

State of Affairs

GIVEN full control of publicity for "State Fair," at the St. George's Hall, Bradford, Keith Slinger, trainee, did well for his four months' experience in the business. Two weeks before playdate a "Watch this Space" notice was placed in the foyer and was eventually filled with a display of toys.

Considerable campaigning was done throughout the entertainment centres of the town informing the public of a "State Fair" crooning competition. During the week of playdate the largest dance halls in Bradford exhibited cards on the band rostrum, and tunes from the film were prominently featured.

Post-War Economy

IN these days of inflated prices it is heartening to receive a letter from G. Ray, Regent, Bradford, informing me of a teaser campaign for "The Letter," which cost just sixpence in expenditure. About 50 envelopes were bought and in the space normally occupied by the address was typed, "The Letter will be here shortly." These were placed on doors and windows inside the theatre and caused considerable interest. A large cut-out envelope was erected above the pay-box and bore information about the film.

Looking Back

BEFORE going on his holidays, general manager C. W. Frith was planning to use a special film trailer, consisting of clippings from some of the screen epics of the past, as a means of advertising "The Perils of Pauline" (Paramount) at the

Streatham Odeon-Astoria, but something went wrong with the plan and it looked as if the film would not be wanted.

In his absence, house manageress Esmé Eslick evolved a neat plan to use the old reel after all. Over a concealed microphone she told the audience they were to see "Flicker Flashbacks," a review of pictures taken over 20 years ago, and she then gave an amusing running commentary as the film, compiled by Ewart Hodgson, of the *News of the World*, was screened. This old relic, put together with a nice appreciation of the unintentional humours of early film making, showed such well-known former stars as Louise Fazenda, Harold Lloyd, Lillian Gish, Chester Conklin, Harry Carey, Lionel Barrymore and Buster Keaton, and won applause, besides persuading a hard-boiled local Pressman to say that he intended to see "The Perils of Pauline" on the strength of it.

Stage Beats the Sun

JACK R. CHAPMAN has been running a series of Amateur Talent shows over eight weeks at the Streatham Regal. I learn that they proved exceptionally popular there and helped to beat the tropical weather.

From more than 350 entries he selected by Sunday morning rehearsals sufficient competitors to fill the first seven weeks, finalists competing for the four cash prizes during the last week. The winners were assessed by a team of judges, including W. Bishop, variety editor of *The Stage*, and a representative of the local paper.

Chapman pays tribute to the invaluable aid lent by Rae Victor, resident organist at the Elephant and Castle Theatre, who was imported to provide the musical accompaniment. At the last show Victor gave a turn on his own, being introduced by Chapman as "our guest artist."

Focus on "Frieda"

A PANEL devised by Keith B. S. Hann to advertise "Frieda" (G.F.D.) at the Old Kent Road Astoria had the merits of simplicity, coolness of tone, and a simple device for focusing the eye upon the features of the problematical young lady whose name the film bore. The whole device was painted a cool blue. On this were mounted in two straight rows six portraits of Glynis Johns, David Farrar, Flora Robson and Mai Zetterling. Beneath was a recess with a circular opening and at the back of this "box" was another portrait of "Frieda." A concealed bulb illuminated this and inevitably drew the eye to it.

Rita Hayworth Doubles

AN exploitation campaign, embracing many novelty stunts and a special dance hall competition, was put over by Reggie Ainsworth at the Regent, Brighton, in connection with the local showing of "Down to Earth."

A tie-up with the Regent Dance Hall included a competition to discover "doubles" of Rita Hayworth and Larry Parks. A Max Factor make-up casket, valued at ten guineas, was given as first prize to the girl who most closely resembled Rita, while the runner-up received a "Fieldex" striped costume similar to the one worn by the star in the film. Cash prizes were offered to the male entrants who most closely resembled Larry Parks.

The presentation of the casket was made by Mrs. Chillman, wife of the editor of the *Brighton and Hove Herald*. The contest, for which hundreds entered, was widely reported in the local Press.

Apart from this, Ainsworth distributed thousands of throwaway fans—a most seasonable idea in view of the prevailing heat-wave. These fans consisted of four "wings" bearing the photographs and names of Rita Hayworth and Larry Parks.

Coining 'em In

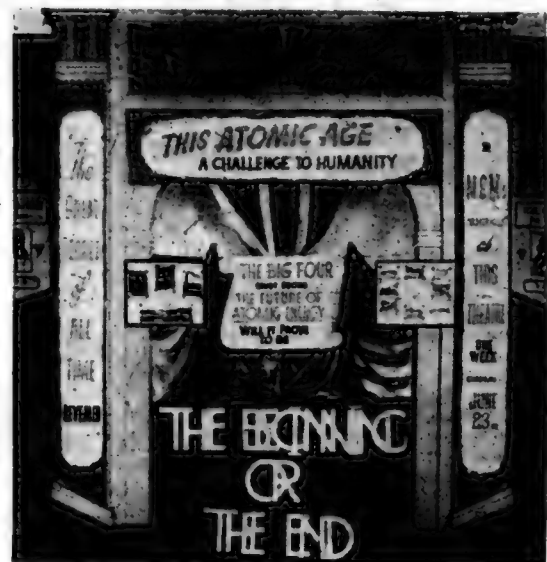
G. S. EXTON, Odeon, Burnage, was able to make good use of his coin-collecting hobby for "Nicholas Nickleby." Being the proud possessor of some fine specimens, dating from 1698 to 1840, he decided to display these as a centrepiece in the foyer.

Fore and aft of the showcase were two framed boards, giving film information and a summary of the detail of the coins, whilst on each flank was placed a board of cut-out stills and a plaster cast of a Dickens book. By means of a special brochure, six schools were contacted with a view to special visits for the children.

The Old Story

SPECIAL attraction for "It's a Wonderful Life," presented by J. Bee, Gaumont, Worcester, was the stage appearance of one of the oldest male inhabitants, a mere hundred and one year-old to be exact, who sang the tuneful "Boys of the Old Brigade" and related experiences from his own wonderful life to the audience.

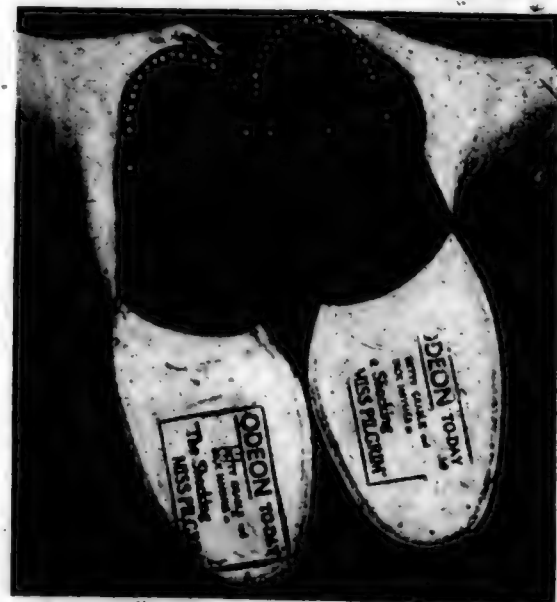
A Territorial recruiting drive presented good opportunities and posters were overprinted with the film



A neat display arranged by D. H. Vaughan, Roxy, Blackheath, London, for *THE BEGINNING OR THE END* (M-G-M). It included photographs brought back from Hiroshima by assistant manager, A. L. Ferris



The Empire, Cardiff, is the only kinema in Wales with a sliding roof. A. J. Brown emphasised the fact in this poster, designed to beat the heat-wave



Another bright idea from the Odeon, Chester, team. Details of the showing of *THE SHOCKING MISS PILGRIM* (20th-Fox) were stamped on boots and shoes repaired by a local cobbler.

MUSIC

Edited by Jack Courtinay

Tale of an Organist, but its Not a Fairy Story

A FRIEND of mine, asked to play at a kids' show at a well-known cinema, thought, as he didn't know the district, that he had better drop in to give the show the "once-over" and introduce himself to the manager.

Upon arrival my friend announced himself, and was ushered into "the presence," to find himself greeted in a dramatically cordial manner—the manager springing to his feet with out-thrust hand, exclaiming, "Welcome to X cinema!"

Organo, my pal, somewhat taken aback, mumbled something in answer, awaited developments, and without further encouragement friend manager said, "It is obvious by the fact that you have called prior to the show that you are keen and not just out after the pecuniary reward. [£1 per week.] That's what I want, someone keen, a man who will take an interest and teach the kiddies the new songs—I don't want the old stuff, like 'Pack Up Your Troubles,' etc. No! I want my kids to sing the latest hits, so how about forming a choir and having, say, two or three choir practices a week?"

Organo, somewhat startled, replied, "Well, I don't know, I'll mention it to the music supervisor and see what he thinks, but in the meantime, do you mind if I have a look at the organ?"

"What! The Organ?" said Mr. X. "Oh, I'm sorry, but it's out of commission. But we have got an upright piano which we put on the stage."

"Really?" said Organo. "Well, perhaps I could have a word with the chief to see what slides he has."

What, No Lantern!

"Oh, I don't think," said Manager X, "you need bother him—you see we haven't got a slide lantern!"

Organo, beginning to feel a little perturbed, inquired, "How do you suggest I get the darlings to sing the new songs? It is hard to believe they will know the words." "Oh," replied the manager, "that's what the practices are for!"

Well, to cut a long story short, on the Saturday morning some fifty kids, ranging in age from four to ten, with a sprinkling in their teens, turned up, and Organo did his best to put over Manager X's policy of "Nothing but the latest sung here," and, needless to say, it flopped. Once again the strains of "Roll Out the Barrel" and "Pack Up Your Troubles" helped to pass away the time.

His duty done, Organo went to collect his just dues, and Manager X, after a few cracks about unseemly haste, complained, "It isn't good enough, you know."

After a few verbal exchanges, Organo asked for his

fee, but Manager X was reluctant to part with the quid—explaining at great length the accountancy system adopted by his firm, and really he ought to see Organo's P.A.Y.E. documents.

Organo regretted he had not got them with him, nor his identity card, ration books or personal points, but said that as he had done the job and surely Mr. X had received a letter authorising him to pay the aforesaid sum, would he please pay up, as he had a long, long way to go?

Receiving his money at last he stumbled out into the sunshine, wondering about things in general and managers in particular!

A Good Press

NOTWITHSTANDING that we are in the middle of the holiday season, there has been considerable activity lately, and quite a few organists have had a good local Press.

A pleasurable show was given by Victor Hammett at the Gaumont, Finchley, which he entitled "Melodies of Yesterday in the Manner of To-day."

Three tunes carefully arranged, "On the Sunny Side of the Street," "Intermezzo" from "Escape to Happiness," and "Night and Day," comprised his selection, which was very well received indeed. I am, however, of the opinion that the treatment of each number was too lengthy; that if he had cut his elaborate codas and fake cadences and substituted in their place another number, he would have avoided the feeling of anti-climax, and thus improved the overall effect. Victor, however, is to be congratulated, for his work is the obvious result of keen preparation.

Molly Forbes, Regal, Kingston, in an interlude entitled "Extracts from Some of My Recent Broadcasts," managed to incorporate nine separate titles in her ten-minute show.

Introducing, as Molly put it, "The Hungarian Dance," by Brahms—that mighty composer—there followed "Nola" (pretty tricky), "Habernera," excerpts from "Chu Chin Chow," "Gal in Calico," "Time After Time," "Tico Tico"—with an excerpt from "Poet and Peasant" as a finale.

Hard work always earns its own reward, and I am pleased to record Molly received an excellent reception.

Florence in South Africa

A girl who gets about a bit is Florence de Jong, from whom I have just received a letter from the

BENEVOLENT FUND PROGRESS

"Theatre Organ World's"
£300 Profit

A PRECIOUS progress has been made by the Theatre Organists' Benevolent Fund, declared the president, Major S. J. Wright, at the second annual meeting, last week. Much of that had been due to the publication last year by Jack Courtinay, their secretary, of the *Theatre Organ World*, which not only showed profits of over £300, but also contributed tremendously to the goodwill of the profession.

Since the fund was started, two years ago, some £1,700 had been collected, out of which £138 was donated last year to the C.T.B.F., and £78 this year. These sums were in addition to the £1,000 with which it was intended to endow a bed at "Glebelands."

The statement of accounts, submitted by J. W. Byron, hon. treasurer, and the annual report, presented by Jack Courtinay, were accepted.

Hotel Ambassador, Johannesburg, South Africa, where she is at present enjoying a most interesting time combining business with pleasure. Shortly after her arrival she was engaged to do a broadcast in Durban with Molly Picon, a famous American "blues" singer, as a result of which she has been engaged to do a further series from Durban.

Florence called on our old friend Archie Parkhouse at the Metro, who wishes to be remembered to you all, and informs me that she will be returning home some time in October.

E. Chisman, manager of the Odeon, Kensington, who is all in favour of the guest organist policy, was most enthusiastic over the recent Bollington and Shaw presentation of the Grieg "Concerto." This week Harry Norman was at the console, with a selection of Coates' and Edward German's music, and I understand from Chisman that he hopes to present various organists at this theatre throughout the season.

Had an interesting visit from Norman Metcalfe, of the Savoy, Dublin, who is over here on his annual leave. He informed me that Gordon Spicer was still going strong in Dublin, and sent his regards to all his old friends.

Norman told me, however, that the Limerick and Cork organs were very rarely used now. This would seem to be unfortunate, for of all audiences the Irish are easily the most enthusiastic and appreciative of the cinema organ, and the installation at Limerick in particular is a little gem of an instrument, which should be in constant use.

I understand that the A.T.O. luncheon fixed for mid-September has been cancelled owing to present conditions.

SHOWMANSHIP—continued

title. A week before playdate the regimental band of the Worcestershire Regiment played selections of the stage, and during playdate a nightly "Show Queen" competition tied up with the City Council's Horticultural Show.

The Right Number

A CAMPAIGN to make patrons aware of the telephone number of the Playhouse, Greenford, was carried out, effectively, by S. J. Key. Four miniature telegraph poles were placed in the foyer and wires from these were extended to the box-office, where a large model receiver was displayed.

Large white discs on the centre-piece of the model quoted the theatre telephone number and a slogan—"Right Number for Right Films." A slide campaign invited patrons to ring-in their film queries.

Relief of Bristol

WHILE acting as holiday relief manager at the Gaumont, Trowbridge, Wilts, D. A. Presto put over a campaign for "Magnificent Doll." For the seven days prior to the playdate he secured the whole of the window of Burton's, the tailors, and also had the window during the first three days of the run.

Another tie-up was with The Toy Shop, also a local firm, which gave Mr. Presto a fine window display of dolls, with D.C. bills, quads, and stiffs. In the foyer he had a large showcase filled with attractively dressed dolls.

Pointing the Way

FRED BULL, Odeon, Lancing, tried out the idea of directional signs to attract visitors into the theatre to see "California."



A full-size model of an atomic bomb used by L. E. Carpenter, Union, Luton, in his campaign which won a first prize in THE BEGINNING OR THE END exploitation competition.

The Odeon is situated away from the main roads and shops, so outside Lancing Station Bull erected a double-crown poster with the wording: "Straight Ahead for 'California' at the Odeon, Lancing," with an arrow pointing the way, and then at the top of the road Bull persuaded a firm of estate agents to allow a board to be displayed with the wording: "TURN HERE FOR 'CALIFORNIA' AT THE ODEON, LANCING," with an arrow pointing the way once again.

Bull also arranged a tie-up with a local music shop to display song titles containing the word "California," with a poster giving details of playdate.

Other Credits

P. R. SUTON, Odeon, Bromley ("Wild Harvest"); E. P. Hills, Princess, Peterborough ("The Secret Heart"); A. Wolfson, Coliseum, Whitby ("The Outlaw"); J. L. Cull, Odeon, Cheetham Hill ("Nicholas Nickleby"); L. W. Graves, Odeon, Lowestoft ("Welcome Stranger"); H. S. Bish, Odeon, Weston-super-Mare (Laurel and Hardy visit); A. E. Dawson, Odeon, Darlington ("Welcome Stranger"); J. Alexander, Odeon, Coventry ("Black Narcissus"); R. H. Ainsworth, Regent, Brighton ("The Egg and I"); W. S. Lovell, Odeon, Bristol ("Nicholas Nickleby"); Tom Rowland, Odeon, Chesterfield (Press publicity); D. V. Walton, Wicker Picture House ("Never Say Good-bye"); E. Bromley, Odeon, Oldham (Odeon habit); A. H. Woolten, Beau Nash, Bath ("Sea of Grass"); C. Sapseid, Odeon, St. Albans ("Frieda"); G. Boddy, Regent, Gt. Yarmouth ("The Yearling"); D. Bowden, Regal, Bridlington ("Temptation Harbour"); Virgil Dawson, Odeon, Worthing ("So Well Remembered").

The Showman

PEOPLE

Odeon Circuit Changes—L. J. Harris Promoted to Assistant Controller

THE promotion of L. J. HARRIS, formerly manager of the Odeon, Leeds, to the post of Assistant Theatre Controller of the Scottish Area, Odeon Circuit, has resulted in a number of personnel changes in the Northern area.

Mr. Harris is succeeded at Leeds by G. S. JOLLIFFE, for the last two and a half years manager of the Odeon, Chester. Mr. Jolliffe started his career in the cinema trade as assistant manager of the Piccadilly, Birmingham, in 1932. Before going to Chester he was for three years manager of the Odeon, Balham, London. C. M. THORPE, one of the circuit's Sunday opening campaign officers, has been appointed manager of the Odeon, Chester. GEORGE HARROP, trainee-assistant manager at the Odeon, Chester, has been transferred to the Odeon, Barrow-in-Furness. EDWARD F. JOHNSON has been appointed resident manager of the Leeds Majestic. Before coming to Leeds he was in charge of St. George's Hall, York, for eighteen months, and before that served as R.A.F. films and theatres officer in the Middle East.

He came to the Majestic during the long illness of FRED NORRIS, whose many friends will be glad

to know is back in harness again at the Leeds Gaumont.

C. P. BROWN, manager of the La Scala, Hollinwood, has resigned the secretaryship of Oldham Cinema and Theatre Proprietors' and Managers' Association, owing to the need to devote more time to another activity. Mr. Brown is a founder member of the Association and has been secretary for many years. His successor as secretary is W. W. LLOYD, of the Savoy, Oldham. Mr. Lloyd is a member of the committee of the South and East Lancashire branch C.E.A. Chairman of the Oldham Association is J. E. DRAPER.

G. FREWIN, manager of the Majestic, Rochester, has just become the proud father of a son, Michael Jeffrey, weighing 8½ lb.

Dan Kennedy, manager of the Rex, Motherwell, for twelve years, is retiring shortly. He will be succeeded by C. ALLISON, of the Tivoli, Cambridge. Mr. Kennedy was for 17 years manager of the New Century Theatre in Motherwell, and prior to that was musical director for three years of what was then known as the Cinema Company in Glasgow. He has been 37 years in the cinema industry, before which he toured the country with his own orchestra.



Leonard Wallace, "Kine." Studio Correspondent, and William Altria, "The Showman," judging the L.B.F. Showmanship Competition, watched by Harry Murray, W. Simpson, Controller of the North-Western Area, and L. B. Fancourt, Executive Administrator, Northern Control, Odeon Circuit

Chester Manager Wins "L.B.F." Cup

THE showmanship competition sponsored by L. B. Fancourt, Executive Administrator, Northern Control, Odeon Circuit, has been won by G. S. Jolliffe, Odeon, Chester.

The competition was open to the 27 managers in the North-Western area of the circuit and was judged by William Altria, "The Show-

man," and Leonard Wallace, KINE. Studio Correspondent.

A high standard of exploitation was achieved by the managers in this competition, and the final award was made as the result of the consistency of effort, originality of treatment of ideas, and the teamwork displayed by Jolliffe and his assistants, A. H. James and G. H. Harrop.

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TECHNICAL

A New and Economical System of Low Temperature Electrical Heating

CONSIDERABLE economy in operating costs, greater efficiency and the use of electrical energy only in off-peak periods are features claimed for a new system of low-temperature heating patented by a Glasgow electrical engineer.

The "Kine." understands that a new company is being formed to develop the system commercially.

A great deal of interest has been created in Scotland by the adoption in several buildings of a system of heat radiation through the floor, operating at a cost of one-quarter to one-third less than alternative all-electric space-heating systems. The system has obvious possibilities for new kinema construction, although less suitable for adoption in older premises.

Heat-Conducting Netting

J. S. A. Primrose, M.I.E.E., of 172, Pitt, Street, Glasgow, patentee of the system, describes it as a system of low-temperature electric heating by resistance-insulated cable laid at a depth below a finished floor surface of tile, terrazzo, cement or prefabricated concrete slabbing, the heat from the system being spread evenly over the entire surface by means of heat-conducting netting. This netting, below the final floor surface, ensures a temperature within a tolerance of plus or minus .5 deg. F. throughout the whole heated surface.

He stresses that the method is applicable principally to new construction since it demands, for the best results, that it be adopted as a basic part of the fabrication of the building. It could be added as a superimposed layer to an existing floor—it has been successfully employed in this manner in at least one instance—although this is not a practice which the consultants recommend. It is not suitable for efficient use where timber or other insulated flooring is in use.

The fact that the method permits the use of off-peak-load use of electrical energy is of maximum importance under existing conditions. Thermal storage is achieved during off-peak periods in the actual fabric of the building.

Thermostatic Control

The method is thermostatically and time-clock controlled, permitting the setting of times and temperatures to an approved pattern, during off-peak load hours, thereby leading to economy at peak-load periods.

Thermograph records show that in one building where the system is now in use, temperature was maintained at 60 deg. F. at 4 ft. from the floor over a 24-hour period, with a variation of less than plus or minus 1 deg. F.

Continuing this record, the graph showed a decline of only 2 deg. F. five hours after power had been shut off, 4 deg. F. after ten hours and a drop of only 6 deg. F. eighteen hours after power had been switched off. Average outside temperature during period of test—43.5 deg. F., minimum 39 deg. F.

The system consists of main trunks at intervals across the floor area, from which regularly spaced cables are laid, in series, between the trunks. The heat generated by this cable system is stored in the surrounding concrete mass and regulated near the surface, as already described, by the use of heat-conducting wire netting.

Experience of the several installations has shown that considerably greater comfort is achieved by a floor temperature of from 60 to 70 deg. F. with a room temperature as low as 55 deg. F. than with a room temperature at 70 deg. F. and a floor temperature at below 60 deg. F., as was the general experience in most Scottish plants when, last year, a floor temperature of 48 deg.

F. was not an uncommon experience.

Over the four years of experiment it has been demonstrated that workers may wear light footwear under floor-heated conditions with complete comfort at temperatures varying from 60 to 70 deg. F. and with room temperatures at below those normally regarded as required.

An important fact involved in this system is the relatively slight loss of temperature resulting when doors are opened. Even in large factory buildings where goods entrances are periodically used, the loss is slight and is quickly built up from the reservoir.

Direct Radiation

This is due to the fact that the principal source of heat is by direct radiation rather than by heating the air mass. Cost of installation is competitive with any other method of space heating presently in use, and cost of operating 25 to 33 per cent. below the comparable all-electric standard.

A very considerable number of contracts are presently pending in which the method will be adopted, covering a wide variety of buildings, and while the method has been amply proved over the period of its use, each new installation is of interest as demonstrating the precise advantages in that field.

ATTRACTIVE DECORATIVE EFFECTS WITH LIGHTING UNITS

THE possibility of achieving a pleasing decorative effect in effects are imparted to the engraved design.

There is, at present, a choice of three standard engraved designs, but special designs can be created if required. It would be comparatively simple, for example, to use an engraved portrait of a star in place of the standard design. To carry the idea farther, the panels might be used to announce forthcoming attractions. And, of course, designs could be created to conform with the existing decorative effect in a particular kinema.

These units, in various sizes, consist of a louvred metal wall-fixing fitment, suspended from a slot in the base of which is a Perspex panel, engraved with an attractive design.

The originator and patentee of the idea is L. Keyne, A.R.C.A., who is working in close co-operation with Philectric Installations, the firm which is marketing the equipment. The lamp employed in the fitment, apart from providing indirect lighting of the upper wall and ceiling, also serves to illuminate the panel, and in view of the high reflective index of Perspex, an even illumination of the entire area of the panel is achieved.

By special colour treatment of the Perspex some beautiful colour

There are four types of fitment in the current range. They are:—

T.1, with panel, 5 in. by 11 in., and 15-watt pigmy lamp. Price £6 2s. 6d.

T.3, with panel, 10 in. by 22 in., and 30- or 60-watt double-ended Striplite. Price £11 4s. 11d.

F.1, with panel, 42 in. by 20 in., and 40-watt fluorescent lamp. Price £29 10s.

F.2, with panel, 42 in. by 20 in., and 80-watt fluorescent lamp. Price £32 6s. 7d.

The prices include purchase tax and necessary gear for the fluorescent lamps, but exclude price of lamp employed. There would also be an extra charge for specially ordered designs.



Observation Window

STEREOSCOPY IS STILL A NOVELTY

UNTIL stereoscopy can be achieved successfully without the aid of viewing devices its application to the kinema must still be regarded as a novelty rather than a commercial proposition.

There are, however, possibilities for systems employing viewing devices, in non-theatrical spheres, including amateur, scientific, instructional and publicity film shows. This view was endorsed by Edwin Wright, F.R.S.A., F.T.S., who recently demonstrated his stereoscopic invention.

In Mr. Wright's system the 35 mm. film carries two images side by side and these are projected by differently polarized light and viewed through Polaroid spectacles.

A SPECIAL prism is used into which normal light is projected, and produces two parallel emergent rays polarized at right angles.

Thin sheets of mica, heat-treated by a patented process, are used as the polarizing medium, and light losses normally experienced when polarizing media are employed are reduced considerably by reason of the fact that both the ordinary and extraordinary rays are utilised. The latter, which usually is reflected and thus wasted, is passed by the prism as the second projection beam.

Mr. Wright, I understand, is considering modification of the system for use with 16 mm. film.

VARIOUS technical factors in the draft of the Home Office regulations are being examined by C.E.A. committees this week.

Meetings were held on Tuesday and Wednesday, and another is scheduled for tomorrow (Friday). A further series of meetings are to be held, I understand, before a joint meeting assembles on September 24 to draft recommendations for submission to the Home Secretary.

Quite a number of people inside the Trade and out are in disagreement with many of the regulations in the new draft. Some, it is thought, if interpreted strictly in accordance with the letter of the law, would be very harsh on the operation of kinemas, without providing greater safety.

W. G. ALTRIA.

POOL CARBONS

LONDON TRADE SHOWS

Films to be Trade Shown Between
Thurs., Sept. 4 and Wed., Sept. 10

Thursday

What a Man (Eros)

Hammer Theatre. 11 a.m.
Cast: W. C. Fields, Gloria Jean, Leon Errol, Butch and Buddy, Margaret Dumont, Susan Miller. Director: Edward Cline.

Reissue. W. C. Fields tries to sell an idea for a film to a producer. Told in retrospect the story concerns his fantastic commercial visit to a Russian colony where he hopes to sell wooden nutmegs, but instead finds himself caught up in the wooing of a rich man-hater.

2,000 Women (Eros)

Hammer Theatre. 2.30 p.m.
Cast: Phyllis Calvert, Flora Robson, Patricia Roc, Renee Houston, Reginald Purdell, Anne Crawford, Jean Kent. Director: Frank Launder.

Reissue. During a raid on a French town, three British airmen bale out and land in the grounds of an internment camp for women. Four of the English women prisoners look after the airmen, but have difficulty in hiding them owing to the presence of a Nazi woman spy who lives amongst them.

Friday

Variety Girl (Paramount)

Carlton, Haymarket. 3.45 p.m.
Cast: Bing Crosby, Bob Hope, Gary Cooper, Ray Milland, Alan Ladd, Barbara Stanwyck, Paulette Goddard, Dorothy Lamour, Joan Caulfield, William Holden, Elizabeth Scott, Veronica Lake, Burt Lancaster, Sonny Tufts, Gail Russell. Director: George Marshall.

Musical, telling an inside story of Hollywood, suggested by the Variety Clubs of America, the showmen's organisation that came into being nearly 20 years ago, to provide shelter for a foundling abandoned in a cinema in Pittsburgh.

Practically every Paramount star appears in this subject, which deals with the adventures of the original Variety Girl when she seeks a career in pictures.

Tuesday

Zanzibar (Eros)

Hammer Theatre. 11 a.m.
Cast: Lola Lane, James Craig, Eduardo Ciannelli, Tom Fadden, Robert C. Fischer, Henry Victor, Clarence Muse. Director: Harold Shuster.

Reissue. Adventures of a woman explorer and big-game huntress, who is commissioned by the British Government to retrieve the sacred skull of Ngoru which symbolises control over superstitious natives of East Africa.

Cafe of Seven Sinners (Eros)

Hammer Theatre. 2.30 p.m.
Cast: Marlene Dietrich, John Wayne, Broderick Crawford, Mischa Auer, Albert Dekker, Billy Gilbert, Oscar Homolka. Director: Tay Garnett.

Reissue. Marlene Dietrich portrays the lovely Bijou who has been deported from most South Sea islands. She eventually entertains on an American naval island, and once more her past catches up with her and the Governor urges her deportation.

Her Husband's Affairs (Columbia)

G.-B. Private Theatre. 2.30 p.m.
Cast: Lucille Ball, Franchot Tone, Edward Everett Horton, Mikhail Rasumny, Gene Lockhart, Jonathan Hale. Director: S. Sylvan Simon.

Satire on the advertising business, with Franchot Tone as a fast-talking executive who gets enthusiastic about a "miracle" cream, invented by an eccentric friend, which will do away for ever with the barbaric custom of shaving. The unpredictable nature of the cream results in a crisis hectic enough for the Governor of the State to call out the militia. Lucille Ball is seen as Tone's wife, who is constantly saving her husband when his advertising ideas backfire.

Wednesday

Heartaches (Pathe)

Studio One. 10.45 a.m.
Cast: Edward Norris, Sheila Ryan, Chill Wills, Ken Farrell. Director: Basil Wrangell.

P.R.C. mystery drama, set in a Hollywood film studio. The story concerns a crooner who cannot sing, and whose voice is dubbed into his pictures by another actor. When his life is threatened, his Press agent calls in her reporter boy friend for assistance, and they unravel the mystery, but not before two murders have been committed.

Ex-Champ (Eros)

Hammer Theatre. 11 a.m.
Cast: Victor McLaglen, Tom Brown, Nan Grey, William Frawley, Constance Moore, Donald Briggs. Director: Philip Rosen.

Reissue. Story of an ex-prize fighter whose Wall Street son is a little ashamed of his father's humble job as a doorman. Victor McLaglen plays the ex-champion, who finally takes over the management of a young hopeful, who wins a championship fight and ensures a happy ending for all concerned.

Secret Mission (Eros)

Hammer Theatre. 2.30 p.m.
Cast: Hugh Williams, Carla Lehmann, James Mason, Roland Culver, Michael Wilding, Nancy Price, Percy Walsh. Director: Harold French.

Reissue. Adventures of four British Army men who are sent to France to seek out a German nerve centre to be attacked by paratroopers. There is slight romantic angles mingled with espionage, and French Underground movement activities.

Blonde for a Day (Pathe)

G.-B. Private Theatre. 2.30 p.m.
Cast: Hugh Beaumont, Kathryn Adams, Cy Kendall, Marjorie Hoshelle. Director: Sam Newfield.

Michael Shayne comes to the aid of a reporter friend who is shot by members of a gambling syndicate, in his latest addition to P.R.C.'s detective series. Aided by Phyllis, his faithful secretary-sweetheart, he investigates and comes across several murders. With the police suspecting him of complicity, Shayne finds himself pursued by both the law and the killers, but ultimately exposes the criminals.

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SITUATIONS VACANT

MANAGER wanted for 650-seat suburban house; small flat available.—Full particulars, giving details of experience, age, and salary required, in confidence, to N., Box 386, Kinematograph Weekly.

MANAGERS AND RELIEF MANAGERS ARE INVITED TO APPLY FOR POSITIONS ON MERSEYSIDE.—APPLY, L., BOX 384, KINEMATOGRAPH WEEKLY.

RELIEF Manager wanted; East London suburban district; experience not essential, but desirable.—Write, stating age, experience (if any) and salary required, X., Box 372, Kinematograph Weekly.

WANTED, Manager; excellent opportunity for keen, conscientious man with the F.J.B. Theatres; good salary and prospects.—Apply, with fullest particulars, age, etc., General Manager, F.J.B. Theatres, 35, Pantons Street, S.W.1.

WANTED, Assistant Managers and Trainees.—Apply, full particulars, age, etc., to General Manager, F.J.B. Theatres, 35, Pantons Street, S.W.1.

CHIEF Projectionist, also good Second Projectionist required; no Sundays.—Apply, Manager, Cinema House, Matlock, Derbys.

PROJECTIONISTS required, all grades.—Apply in writing to Granada Theatres, Ltd., 36, Golden Square, London, W.1.

WANTED, Second Operator, able to take charge; comfortable job.—Apply, Manager, Kingsway, Newmarket.

MAJOR Film Distributor requires Copy Typist and Shorthand-Typist.—Write, stating age, experience, and salary required, H., Box 381, Kinematograph Weekly.

SALESMAN required for Nottingham territory. Good salary for right man.—Write, details, D., Box 377, Kinematograph Weekly.

EXPERIENCED female Film Examiners and Learners, required. Five-day week.—Apply, BKO Technical Department, 2/4, Dean Street, London, W.1.

INDEPENDENT film renting company require Logging Clerk.—L., Box 358, Kinematograph Weekly.

BARRING Clerk required by film renting company.—M., Box 359, Kinematograph Weekly.

REQUIRED by independent film renting company, Logging and Barring Clerk.—Apply, N., Box 360, Kinematograph Weekly.

GOOD opportunity for young man to take over publicity department of independent renting company.—Write details, Z., Box 373, Kinematograph Weekly.

FILM Repairers (women); 43-hour week net; £4.—Apply, Establishment Officer, Imperial Institute, London, S.W.7.

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EXPERIENCED MANAGER, SHORTLY TAKING UP RESIDENCE IN TORQUAY, WOULD CONSIDER OFFERS OF MANAGEMENT OR ASSISTANT IN GOOD-CLASS KINEMA, SOUTH DEVON.—J., BOX 382, KINEMATOGRAPH WEEKLY.

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ASSIST and Relief Manager (experienced), disengaged, requires position; capable of management; E., Box 378, Kinematograph Weekly.

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CHIEF Projectionist (36), 22 years' experience, desires change as Manager or Chief; highest references; first-class offers only.—K., Box 383, Kinematograph Weekly.

CHIEF Projectionist, at liberty; Southern England preferred; 25 years' experience; not afraid of work.—V., Box 368, Kinematograph Weekly.

COMPETENT Second Operator, married, seeks post; 11 years' experience; go anywhere in Sussex. All replies answered.—O., Box 387, Kinematograph Weekly.

REPRESENTATIVE FOR IRELAND, NORTH OR SOUTH; 14 YEARS' FILMS EXPERIENCE; FIRST-CLASS CREDENTIALS AND BANK REFERENCE; OPEN FOR IMMEDIATE EMPLOYMENT.—A., BOX 374, KINEMATOGRAPH WEEKLY.

SOLO Organist seeks position; experienced (14 years); first-class interludes; keen and energetic.—M., Box 385, Kinematograph Weekly.

INTELLIGENT, well-educated Girl (19) desires position, preferably before October, in Film Studios, for learning continuity; excellent references.—Jacobs, 54, Hayes Lane, Bromley, Kent.

ADVERTISER (banjoist) seeks post with film company as Assistant Producer and organiser-collector of film material for children's entertainment shorts.—Further particulars, Mr. Fred Whitaker, 55, Castle Road, Scarborough, Yorks.

FOR SALE & WANTED

FOR quick sale, two Simplex, complete with B.T.H. sound system, Kalee high-intensity arcs, rectifier, three-phase 400-V. input, 100-V. 120-A. output, rotary converter same data, rewinder, spools, speakers, perforated screen, etc.; working.—Apply, Manager, White Eagle, Aerodrome, Fraserburgh.

FOR Sale, twin G.B. 516 Projectors, complete; seen working any evening, theatre conditions; this 16-mm. equipment is perfect.—Smith, The Palace Cinema, Middle Barton, Oxfordshire.

MOTOR-GENERATOR wanted, 440 volts D.C. input; 80-100 amps., 60-110 volts output.—Apply, G., Box 380, Kinematograph Weekly.

DIESEL Engines (preferably horizontal) and Generating Sets required.—Pattern Parts, Rollit Street, N.7. North 4748.

TWO Gebescope model L.516 16-mm. Projectors, 1947; complete and in excellent condition; available now; best offer secures.—Y., Box 371, Kinematograph Weekly.

FOR SALE, ONE DAVENSET RECTIFIER, 2 x 40-amp. arc, 2 bulbs; NEW CONDITION: A BARGAIN £60.—APPLY, MANAGER, REGAL CINEMA, HAYLING ISLAND. PHONE: HAYLING 77957.

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FOR Sale (owner retiring), Kinema in famous Devon Coast resort; first-class condition; 7-day licence; one opposition only; new oil heating; five-roomed flat included. Principals only.—F., Box 379, Kinematograph Weekly.

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NEWMAN-SINCLAIR Camera available for hire. New and complete equipment.—Inquiries, Gerrard 1963.

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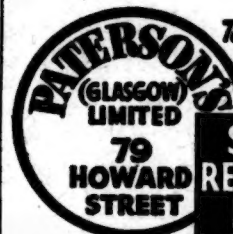
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Hal Wallis' "Desert Fury"

LONDON AND PROVINCIAL TRADE SCREENINGS

Hal Wallis' "Desert Fury"

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
LONDON.						
Thur., Sept. 4	11 a.m.	Hammer	What a Man (Reissue)	Eros...	Gloria Jean	U
"	2.30 p.m.	Hammer	2,000 Women (Reissue)	Eros...	Phyllis Calvert	A
Fri., " 5	11 a.m.	Hammer	Precious Little; Shorts	British Foundation		U
"	10.30 a.m.	Private	Little Ballerina	G.F.D.		U
"	2.30 p.m.	Private	This Modern Age, No. 12	G.F.D.		U
"	3.45 p.m.	Carlton	Variety Girl	Paramount	Bing Crosby	U
Tues., " 9	11 a.m.	Hammer	Zanzibar (Reissue)	Eros...	Lola Lane	U
"	2.30 p.m.	Hammer	Café of Seven Sinners (Reissue)	Eros...	John Wayne	A
"	2.30 p.m.	G.B. Theatre	Her Husband's Affairs; Short	Columbia	Franchot Tone	A
"	10.30 a.m.	Private	Nine Shorts	Paramount		A
"	10.45 a.m.	Studio One	Dusty Ermine (Reissue)	Ambassador	Ronald Squire	A
Wed., " 10	11 a.m.	Hammer	Ex-Champ (Reissue)	Eros...	Victor McLaglen	U
"	2.30 p.m.	Hammer	Secret Mission (Reissue)	Eros...	James Mason	U
"	10.45 a.m.	Studio One	Heartaches	Pathe	Edward Norris	U
"	2.30 p.m.	G.B. Theatre	Blonde for a Day	Pathe	Hugh Beaumont	U
BIRMINGHAM.						
Mon., Sept. 8	10.30 a.m.	Forum	Song of Love	M-G-M	Katharine Hepburn	U
Tues., " 9	10.30 a.m.	Forum	Silver Darlings	Pathe	Clifford Evans	U
"	10.30 a.m.	Futurist	Birth of a Film; Eyes that Kill	Butcher's	Commentary	U
Wed., " 10	10.30 a.m.	Futurist	October Man	G.F.D.	John Mills	A
Thur., " 11	10.30 a.m.	Scala	This Gun for Hire (Reissue)	Paramount	Veronica Lake	A
Fri., " 12	10.30 a.m.	Forum	Fiesta	M-G-M	Esther Williams	A
"	10.30 a.m.	Scala	Her Husband's Affairs	Columbia	Franchot Tone	A
BRISTOL.						
Tues., Sept. 9	10.30 a.m.	News Theatre	October Man	G.F.D.	John Mills	A
CARDIFF.						
Tues., Sept. 9	10.45 a.m.	Olympia	Silver Darlings	Pathe	Clifford Evans	U
"	11 a.m.	Park Hall	Birth of a Film; Eyes that Kill	Butcher's	Commentary	U
"	10.45 a.m.	Odeon	October Man	G.F.D.	John Mills	A
Wed., " 10	10.30 a.m.	Olympia	Fiesta	M-G-M	Esther Williams	A
DUBLIN.						
Tues., Sept. 9	10.30 a.m.	Regal	A Man About the House	British Lion	Margaret Johnston	A
GLASGOW.						
Tues., Sept. 9	10.30 a.m.	Cosmo	What's Yours?; Under Your Hat (Reissue)	Grand National	Jack Train	U
"	10.45 a.m.	Regal	Silver Darlings	Pathe	Clifford Evans	U
"	10.45 a.m.	Playhouse	Desert Fury	Paramount	Lizbeth Scott	A
"	10.45 a.m.	La Scala	Birth of a Film; Eyes that Kill	Butcher's	Commentary	U
Wed., " 10	10.45 a.m.	La Scala	October Man	G.F.D.	John Mills	A
Fri., " 12	10.30 a.m.	Scala	Her Husband's Affairs	Columbia	Franchot Tone	A
LEEDS.						
Tues., Sept. 9	10.30 a.m.	Ritz	Silver Darlings	Pathe	Clifford Evans	U
"	10.45 a.m.	Tower	Positively Negative; Meandering in Manhattan	Butcher's	Commentary	U
"	10.45 a.m.	Scala	October Man	G.F.D.	John Mills	A
Wed., " 10	10.30 a.m.	Ritz	Fiesta	M-G-M	Esther Williams	A
"	10.45 a.m.	Tower	Her Husband's Affairs	Columbia	Franchot Tone	A
Thur., " 11	10.45 a.m.	Tower	Captain Boycott	G.F.D.	Stewart Granger	A
LIVERPOOL.						
Tues., Sept. 9	10.30 a.m.	Scala	October Man	G.F.D.	John Mills	A
Wed., " 10	10.45 a.m.	Forum	Silver Darlings	Pathe	Clifford Evans	U
Fri., " 12	10.45 a.m.	Futurist	Birth of a Film; Eyes that Kill	Butcher's	Commentary	U
MANCHESTER.						
Tues., Sept. 9	10.45 a.m.	Deansgate	Birth of a Film; Eyes that Kill	Butcher's	Commentary	U
Wed., " 10	10.45 a.m.	Gaiety	Keeper of the Bees	Columbia	John Mills	U
"	10.45 a.m.	Deansgate	October Man	G.F.D.	Franchot Tone	A
Thur., " 11	10.30 a.m.	New Oxford	Her Husband's Affairs	Columbia	Franchot Tone	A
Fri., " 12	10.45 a.m.	Deansgate	Master of Bankdam	G.F.D.	Anne Crawford	A
NEWCASTLE.						
Tues., Sept. 9	10.30 a.m.	Grainger	Birth of a Film; Eyes that Kill	Butcher's	Commentary	U
"	10.30 a.m.	Pavilion	October Man	G.F.D.	John Mills	A
Wed., " 10	10.30 a.m.	Essoldo	Her Husband's Affairs	Columbia	Franchot Tone	A
Thur., " 11	10.30 a.m.	Essoldo	Silver Darlings	Pathe	Clifford Evans	U
Fri., " 12	10.30 a.m.	Stoll	Desert Fury	Paramount	Lizbeth Scott	A
NOTTINGHAM.						
Tues., Sept. 9	10.30 a.m.	Scala	For Whom the Bell Tolls (Re-issue)	Paramount	Gary Cooper	A
Wed., " 10	10.30 a.m.	Scala	Song of Love	M-G-M	Katharine Hepburn	U
Fri., " 12	10.45 a.m.	Scala	October Man	G.F.D.	John Mills	A
SHEFFIELD.						
Tues., Sept. 9	10.30 a.m.	Union St. P.P.	For Whom the Bell Tolls (Re-issue)	Paramount	Gary Cooper	A
"	10.30 a.m.	Cinema House	October Man	G.F.D.	John Mills	A
Thur., " 11	10.45 a.m.	Cinema House	Her Husband's Affairs	Columbia	Franchot Tone	A
Fri., " 12	10.45 a.m.	Union St. P.P.	Positively Negative; Meandering in Manhattan	Butcher's	Commentary	U

CERT.

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